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The World of Music

"Music News from Everywhere"

WALTER PISTON'S FUGUE ON A VIC-TORY TUNE was given its first performance when it was played by the New SPRAGUE COOLIDGE. York Philharmonic-Symphony Orchestra internationally distinon one of its late October programs, with guished patron of cham-Artur Rodzinski conducting. The work is ber music, was signally one of seventeen commissioned last season by the League of Composers, the of her eightleth birth-Philharmonic-Symphony, and the Co- day on October 30. The lumbia Broadcasting System, each to commemorate some aspect of the War.

ELIZABETH idge Foundation in the



Library of Congress pre-THE ANNUAL SYMPOSIUM of American sented its tenth festival of chamber mu-Orchestral Music of the Eastman School sic on October 28, 29, and 30, during the of Music was presented by the Eastman- course of which three new dance com-Rochester Symphony Orchestra, under positions commissioned by the Coolidge Howard Hanson, October 17-19, in Rochester, New York, Thirteen works by contemporary composers were heard, ten of Copland, Paul Hindemith, and Darius which were played for the first time in Milhaud. Another composition which republic. Among the writers represented ceived its first performance was a Partita were John Verrall, Joseph Wagner, Mor- for organ and strings by Walter Piston DR. EDWARD BRITON MANVILLE, late

Musical Art and organist at the Fort

Street Presbyterian Church, died Sep-

tember 29, at the age of sixty-four. He

ris Mamorsky, Robert Sanders, Scribner Cobb, Jack End, Grant Fletcher, Frederick Hunt, Irving Lowens, Earl Price, president of the Detroit Institute of Leland Proctor, Simon Sandler, and Harold Wansborough.



Prince Bernhard

distinguished Dutch chine gun company and took part in conductor, Hans Kindler, will make a every attack made by the Thirtieth special trip to New York for the concert, Division, including the assault that broke and the soloists will be Helen Traubel, the Hindenburg Line at Bellicourt. Metropolitan soprano, and Egon Petri, pianist. The concert, for the purpose of

hundred and sixty texts of anthems and schools is credited to Mr. Meyer motets, and nearly twenty standard cantatas and oratorios, all valuable additions to the Church's musical repertoire, were approved under the provisions of the revised Canon. A complete list of these texts and works has now been published by the Joint Commission on Church ductor with Leopold Music, of which the Right Reverend the Stokowski of the New Bishop of Rhode Island is the Chairman. York City Symphony Copies of this list are now available for Orchestra. Mr. Levin. distribution . . . and may be obtained who was born in Baltiupon application to Wallace Goodrich, more, studied at the Secretary Joint Commission on Church Peabody Conservatory of Music and 2t Music, New England Conservatory of the Curtis Institute. From 1929 to 1936 Music, Boston, Massachusetts."

WILLIAM I. L. MEYER, for many years raising money for the interchange of organist of St. John's Cathedral, Mil-Dutch and American students will be waukee, Wisconsin, and a leading figure under the patronage of Mrs. Franklin D. in the music world in the West, died in Roosevelt and Princess Juliana and his native city on September 27. He was widely known as the founder and for thirty years the head of the Meyer CHURCH MUSICIANS will be interested School of Music. He was dean of the Wisin the announcement of the Joint Com- consin Chapter, American Guild of Ormission on Church Music of the Epis- ganists, of which he was a charter memcopal Church that "by the General Con- ber. The introduction of teaching music ventions of 1940 and 1943 about one to the blind in the Milwaukee public





(Continued on Page 718)

THE ETUDE



HOLY NIGHT

This is from a painting by Carlo Maratta (1625-1713), an Italian painter of the Roman School. Six successive Popes honored him with their patronage. He was court painter to Louis XIV (1643-1715) and curator of the Vatican, He was a follower of the style of Raphael. "Holy Night" is in the Museum at Dresden.

At the Manger

Not in a palace great and grand, But in a manger stall. He came, the King of Love and Peace, To show the way for all!

Oh, if the world could only learn The glory of His power. The wond'rous myst'ry of the Star In this, His holy hour!

Nor battle's din; nor cannon's roar Can still the angels' song. Good will brings peace and joy to all Who fight for right o'er wrong.

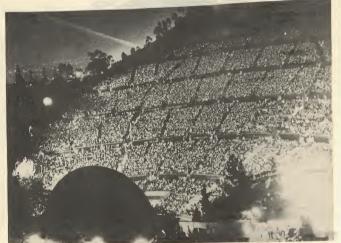
Bless Thou the souls in sorrow bent. Whose loved ones are with Thee Bless all who serve in Freedom's cause. Watch o'er them ceaselessly.

The shepherds and the Magi bow Before Thy throne of Light. And all the heavens sing with joy Upon this holy night.

Give us the faith to see, dear Lord, When comes the Christmas Day. That through the miracle of Love, Thine is the only way.

T. F. C. © 1944

"Let Music Swell the Breeze"



MUSIC DRAWS IMMENSE AUDIENCES TO THE HOLLYWOOD BOWL, AS IT CONSTANTLY DOES IN ALL PARTS OF AMERICA

AST PLANS are already being made in all Allied countries for the celebration of peace in the Occident and in the Orient.

In all of these plans, music is already scheduled to take an indispensable part. In THE ETUDE for July we suggested: "When the great day of Peace comes, the celebration will be national, THE ETUDE proposes that every half hour on the clock hour, beginning with the Peace announcement and continuing during the day, the last verse of America be heard and sung in the streets, in the schools, in the churches, in the camps, on the ships affoat, in the homes, in the stores, the offices, the theaters; in the fields, the factories. Throw wide open the doors of the churches and have the organs play this grand hymn every half hour."

By the time this editorial (written in September for our December issue) is printed. European peace may have been achieved. In any event, it is appropriate to make the following peace challenge from Dr. Samuel Smith's poem, our national hymn, America, written in 1832, a part of all public thanksgiving services, here and throughout the world:

"Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake, Let all that breathe partake,

Let rocks their silence break. The sound prolong,"

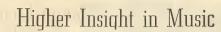
and original. Whatever he does is executed with an inimitable mastery which puts him in a closs by himself.

Barn in Cardiff, Wales, with an English-Scotch ancestry, he started composing at the age at faur and made his first appearance at a children's concert at five, meeting with great appearance at a children's concert at tive, meeting with great acclaim. His first teacher was Miss Margaret Humphrey of Cardiff, whom he affectionofely calls "Sixey." She made a very great and notable early impressian upon him. She tells how when Templeton was fifteen, he learned the whole Beethoven "Emperor" Concerto, Opus 75, Na. 5 in E-flat, during a single week end, without ever seeing the notes. The performance of the Concerto was scheduled for a Monday evening with the Cardiff Symphony. The conductor of the orchestra gave the pianist records of the Concerto on the previous Thursday night. That night and all the next doy he (Templeton) played the Concerto over and over, dissecting every measure with "Sixey" He rehearsed the whole Concerto with orchestra on Saturday morning and an Monday evening earned an ovotion at its performance. Incidentally, he learned two short pieces at the same time, for "reloxotion."

His next studies were with Harold Croxton (Melba's accom-panist) at the Royal College, and with Yaughon Williams. He also studied at the Royal Acodemy, Vaughan Williams took a great interest in him and became his mentor.

After touring England, France, Halland, and Germany, Mi Templeton came to America in the early Thirties. He had made a motion picture with Jack Hylton and his "name band." When Hylfan came to America, Templeton accompanied him. In this country he has played with huge success as soloist with most of the major orchestras. He olso has given many recitals after the Carnegie Hall manner. However, a native wit and a mirthprovoking humar, at times noive and at times sardonic, comprovoking numar, or times noise and a rimes sardonic, com-bined with a natural gift for mimicry and lampooning his impersonations, have made his nome known over the air (and of concerts) ta millions of convulsed admirers, who rarely attend any performances in person. He has repeatedly toured Americo from coast to coast, ploying to packed houses. He has been playing constantly for military camps and hospitals, Just naw he is engaged in writing the musical score of a fanciful musical motion picture "Cabboges and Kings." in which he is ta appear. Metra-Goldwyn-Moyer is investing three million dallars in the production.-EDITOR'S NOTE.

Prabably never in the history of the concert stage has there been such an unusual personality as Alec Templetan. Every-thing about his approach to his art and his public is different and original. Whatever he does is executed with an inimitable



From a Conference with

Alec Templeton

Astonishing Musical Genius Virtuoso Pianist, Composer, and Entertainer

Music and Culture

SECURED EXPRESSLY FOR THE ETUDE BY WILLIAM ROBERTS TILFORD

WHAT MOST music students need is more in-So few of them really listen, that one might think they had been born without ears. If one wanted to be bitter, one might say that so few of them really think, that it could be assumed that they had been born without brains. The great accomplishments of the foremost artists are born in the inner mind and are not copies of conventional patterns of former achievements of someone else. Until the student learns the processes of original thinking he cannot get very far. That is the reason why so many students who have the advantage of studying with a great master make so little progress. They expect the teacher to do all the thinking; to

mold them as he would a piece of clay. What is the result? They always will be clay dummies. They never come to life. Then they wonder why they do not succeed.

"It is amazing to discover how few people really listen. There is the story of the hostess who passed cakes at a tea party, saying with a gracious smile. The green ones contain strychnine and the nink ones, arsenic!' No one paid the slightest attention, except to take a cake and thank her! Many listen to music in a most superficial manner. They never hear the harmonics as anything but a concomitant blur, even to the most important things.

"When I first heard the music of many of the modernists, beginning with Debussy, Ravel, Stravinsky, and others, it did not sound modern to me It was not even new. I had heard many of the wonderful harmonics before, Where? In the bells. the marvelous bells. Then it was that I found that most people, when they listen to bells, hear only the fundamental tones. But there is a fairyland of overtones or harmonics in bells that make exquisite melodies. That is

them first. At the Paris Exposition in 1889 there was a 'gamelin' orchestra at the Java exhibit. A gamelin is an orchestra composed of players upon the gambang, a kind of Javanese xylophone which is especially rich in harmonics and has a bell-like tone

Hearing Bell Tones as Chords

"As a child in Cardiff, all of the bells in town fascinated me. There was a wonderful peal of bells in E major at Llandaff. When I went to people's houses I used to go about finding how many bells they hadthe front doorbell, the bell in the kitchen, the bells in clocks, and the dinner bell. I would even stop bicyclists in the street and ask to hear the bell. After that I could always see in my mind who was coming, when I heard the bicycle bell. Mind you, I always heard bells as chords, not as single tones.

"Bells are great individuals and in the mystery of casting, bells that seem identical in appearance and dimensions, may produce very different effects. For instance, in the Vancouver Church in Victoria there is a peal of bells supposed to be exactly like those of Westminster Abbey, in all of the smallest details. The bells of Westminster Abbey are in D major. That is, when I heard them the chords of harmonics were in major. For some unaccountable reason, those in Vancouver are in D minor All of these tonal differences were deeply impressed upon me in childhood. Therefore, when I first heard the magic overtone effects that Debussy produced in his Submerged Cathedral, they were not at all surprising, as I had heard the music of the bells for years.

Reliance on Technical Exercises

"Personally, I do not think that a composer ever becomes very great unless he has a fine inner sense of hearing. It is easy to put down notes which are a rehash of what has gone before, but to hear in his own mind something no one else has heard, is quite a different thing. The new sound combinations are apparently inexhaustible. It has seemed to me that of modern English composers, Vaughan Williams is the most gifted in this respect since the days of Purcell, Byrd, Dunstable, and Blow. He is so sincere, so honest so substantial, and makes use of English Folk-material as only a real genius can.

"Do not think that in piano playing I do not fully appreciate the value of practical technical exercises and keyboard preparation. I depend upon them constantly, particularly scales and arpeggios, which I do regularly. The human muscular and nervous system must be kept incessantly in training. But a note struck without a thought behind it is a note wasted. That is one of the reasons why I demand extremely slow practice at first, in which every tone is an individual, receiving special attention in relation to the artistic pattern of the piece as a whole. Then I have special exercises for special purposes, derived from pieces. These I employ before performance, to get my hands where Debussy heard in condition. Here is one, for (Continued on Page 724)



ALEC TEMPLETON AND HIS MAGIC HANDS

DECEMBER, 1944

THE ETUDE



CHOPIN AS PORTRAYED BY CORNEL WILDE

Chopin Comes to the Films

Although Chopin films are not new, readers of THE ETUDE will be glad to know that Columbia Pictures Corporation presents this month in the cinema theaters a gorgeous Chopin romantic picture, "A Soag to Remember," in full technicolor. The spirit of Chopin is wonderfully revealed in many musical extracts from his works, and the ideals of Polish liberty are made vivid by the text, which is a compromise between historical facts and romantic fantasy. The sordid side of George Sand's life is not emphasized. All musicians will find inspiration and delight in this brilliant film. These copyrighted scenes are presented by arrangement with Columbia Pictures Corporation.



GEORGE SAND AS PORTRAYED BY MERLE OBERON



(Left) Professor Joseph Elsner (Paul Muni) teaching the boy Chopin (Maurice Tauzin).

(Right) Chopin, now a youth (Cornel Wilde), seated between Prof. Joseph Elsner (Paul Muni) and Constantia (Nina Foch), plots against the Cagrist oppressors.





(Left) Chopin, at a banquet given by Count Wodzinska (Henry Sharp), refuses to play for the Czarist emissaries and is obliged to flee Poland to save his life.

(Right) Chopin and Elsner flee to Paris to enter the great world of music,





(Left) Elsner tells the French critic, composer, and pianist, Frederick Kalkbrenner (Howard Freeman), that Chopin will be the greatest pianist in the world.

(Right) Elsner points out Honoré de Balzac (Peter Cusanelli), the French novelist, in a Parisian cafe, and Chopin is greatly inspired.





(Left) Chopin amazes Igmaz Pleyel (George Coulouris, rear center) while the young Franz Liszt (Stephen Bekassy) is thrilled by Chopin's A-flat major Polonaise

(Right) Chopin, holding a bag of precious soil brought from Poland, tells George Sand of his resolve to aid his native land.





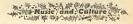
(Left) Ferdinand Delacroix (Al Luttringer) painting a portrait of George Sand. Elsner begs him to intercede for Chopin.

(Right) Franz Liszt (Stephen Bekassy), overwhelmed by Chopin's genius, becomes his great champion in the "City of Light."



Continued on Page 682

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One remarkable feature of this film is the playing of Cornel Wilde, who is not a pianist of note but who was trained for four hundred hours by a virtuoso to play the Chopin works which are given in the film. Musicians will be astonished by his technical and interpretative results. He exhibits fine pianistic sense.

(Left) Niccolò Paganini (Roxy Roth), the almost legendary figure of the violin world, plays at a concert given by the Duc and Duchesse d'Orléans.

(Right) Louis Churles Alfred de Musset (George Mc-Cready), French poet and Romanticist, who was one of the other suitors of George Sand.





(Left) Elsner, Chopin, and Liszt are presented to the Duc (Eugene Borden) and Duchesse (Norma Drury).

(Right) George Sand arranges a surprise. Liszt is asked to play at the reception and George Sand requests that all lights be put out. In the dark Liszt leaves the piane and Chopin takes his place. When the candles are brought in. the Parisian audience disovers that a new master has arrived.





(Left) Elsner implores George Sand to let Chopin on with his art and his fight for Poland.

(Right) Chopin dies in Paris, knowing that his music will remain forever great contribution to Polish art and liberty.



Color in the Popular Orchestra

An Interview with

Andre Kostelanetz

Distinguished Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Ten years ago, Andre Kostelanetz organized an entirely new type of "populor" erchestra, and thereby made an important contribution to the development of American music. Before 1934 the popular medium was the dance bond, or lazz band, in which chief emphasis was placed on woodwinds and brasses. Some of these groups had no strings at all; some relegated strings to the place of what in a bad oun might of meter gridgen and in stringle set all salms strengened stringle for the pieces of wast in a boad pain might the popular field, believed that the inherent interest of strings could be effectively used. It is a support of the popular archestro of its popularity. Accordingly, he introduced a large and important string section. One result of his innovation is that Mr. Kastelandents is repeatedly voted first piece in national polis of orchestral popularity, and that he has been called as guest conductor of many symphonic organizations, including the Boston Symphony Orchestra. An even farther-reaching result has been a greater refinement of popular music, and consequently of popular toste.

of popular must, and Consequently or popular must be as a second step. Mr. As a second step, Mr. Kostlenlert has mode remarkable use of his strings in the sweeping, soaring character of his arrangements. The Euroe has asked him to comment on the much-discussed matter of arrangements. Clossical music is played out it is written; popular music must be arranged. Why?

HE USE of arrangements grows out of the nature of popular music. Popular music represents no particular school of thought, as do the Romantic or the Russian 'schools'; it ranges from dance tunes and blues numbers to melodic songs that approach lighter classics-like those of Kern, Berlin, Schwartz, Rodgers, and others. But if it lacks any particular unity of mood or thought, it possesses a strict uniformity of structure. The popular tune is always a

song, and the song consists of a verse and a chorus. The verse generally is unimportant. It serves to prepare the way for the chorus

"The chorus is the core, the point, the life of a popular song. Structurally, it is very interesting. It consists of thirty-two bars, arranged usually in four groups of eight bars each. When you look at the thematic content of those four groups, you find a remarkable thing-they are nearly all alike. A theme is

stated in the first eight bars. The next eight bars either repeat it exactly, or vary it so slightly-possibly in the final direction of the line-that the general effect is one of similarity. The third group of eight bars introduces a new theme. and the final eight bars go back to an exact repetition of the first eight. Thus, in the thirtytwo-bar chorus, you have only two themes-only sixteen bars of material. Certainly, there are occasional popular songs that vary this form somewhat; still, it is so general that it serves as the nottern



ANDRE KOSTELANETZ AND HIS BRILLIANT WIFE, LILY PONS

Why Arrangements?

"Now to sing such a chorus with a single voice is one thing; to play it with an orchestra that has rich instrumental color to be utilized is quite another. First of all, some sort of variety must be introduced. It would be extremely dull to have the several sections of instruments all following a single voice-especially in playing musical themes that already consist of repeated material. In second place, too,



KOSTELANETZ AND THE DOWN BEAT

popular song-whether on records or 'in person'-must vield at least three minutes and ten seconds of entertainment. And the popular chorus does not do this, Thus, as a necessary means of keeping up both interest and entertainment values, the arrangement was introduced. The use of arrangements has revolutionized the character of our popular orchestras, various conductors and arrangers developing individualities of styles and of color that serve as actual hallmarks of identity, Thus, oddly enough, the very lack of material in the songs that the American public likes best, is the reason for the phenomenal development of the popular orchestra in the U.S.A.!

"The widespread use of arrangements has developed types of orchestral color, Personally, I like to use strings in my arrangements. Other leaders have different opinions, some emphasizing brasses and woodwinds. Such preference determines the color of an orchestroand the listening public, hearing many orchestras, receives an unconscious vet very thorough schooling in color effects. Without knowing why, the public senses a difference in its reactions to the orchestra that sobs. the one that throbs, the one that blares! Again, some of our most admired orchestral leaders are also wonderfully proficient soloists on their own special instruments, and when such a one introduces solo passageson trumpet, saxophone, and so on-into his arrangements, he is really doing further color work. Arrangements, then, are the natural and logical means of extending musical interest and musical color in the popular field

A Developing Art

"There still remains much to be done, however, by way of developing orchestral color; the field is always open for thoughtful and interesting innovations. As I see it, this work will lie in two separate fields. First there is orchestration itself, in which thoroughly schooled composers or arrangers will constantly seek new means of expression. Perhaps they will find variety through new combinations of instruments: through new technics in assigning melody to various sections of instruments; through the introduction of new instruments. In any case, however, the field of orchestration is for the experimenting musician.

"The second field concerns purely mechanical innovations in the use of the microphone. We know that the sound of an orchestra playing in a broadcasting the question of length arises. A studio is quite different from the sound of that same

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performance over the sir. The placing and adjusting of microphones greatly influences the color of broadcast tones. A 'mike' may be set so as to pick up the strings—one may be moved toward the fitues—one may be moved away from the battery. Each move, or combination of moves, changes the charge of the place of the strings—one of the strings of the st

"New developments in this kind of color, created entirely by microphone adjustment, will, I believe, revolutionize the future of music. Here is a field for enterprising young people. Already we have examples of such microphone sonorities. I remember once grouping a very few instruments sery close to the microphone, and asking them to play very softly. The broad-cast result was not a mere planissime, but an entirely new kind of sound. Colleagues of mine, expert musicans themselves, asked me later what new instruments I had used that day! It is interesting to specifiate on the new riches of color that will most certainly be released in this manner. It is even more interesting to experiment with them.

To the Student-Conductor

"I should hardly feel satisfied, in talking to Tuze Errore, without offering some special word to music students. So let me suggest an approach for the student-orchestern and the student-conductor. The chief thing is to keep up the enthusiasm of the players. The obvious means, of course, is to entrust the batto to the kind of person who is interesting—in conversation, at a party, on a link, anywhere. Such an ability to win and hold human interest naturally, must be the most important qualification of an orchestral leade—or any the whole story by any means. The conductor must work to hold the interest of his men.

"He must be absolutely sure of himself musically. He must know the nature of every effect he asks for—its reason, its value, the means of obtaining it. Then, he must keep his rehearsals interesting. All players tend to identify themselves with their leader; subconsciously, they will try to be like him. If he is vitally interested in what is going on, they will be, too. The men, quite literally, must be inspired by their leader—because of him, they must be able to play better than they thought they could play! The conductor can account to the proposed of the proposed o

"It is a good thing to play much repertoire. Certainly only two or three selections can be honsely perfected during a school term; but at the same time that this work of perfecting goes forward, the wise leader will give his players much opportunity to read through many works. This keeps up interest, enlarges mutical knowledge, and serves as the best possible drill in

"In improving orchestral tone, the best technic is simply to train the men to listen to themselves. Dynamics and tempi can be controlled by specific direction—you can tell the men to play less loudly, more quickly. Tone quality is different. Beauty is a matter of personal perception—and you cannot tell a man how to perceive! You can only ask him to play beautifully and to listen to himself as he tries. Of course, the conductor must listen, too—not merely to his own inner ductor must listen, too—not merely to his own inner ductor. If he does this, he keeps vitality have fined busy-ness vitally interesting, and so maintains vital interest in the men.

"But the great motive power behind an orchestrathe dynamo that alone can keep it going—is an endiess,
ceaseless striving to make each performance better
than the last. The musician who lacks this driving
urge, who reaches a level on which he wants to stay,
does not belong in music. For our half-hour broadcast
of popular music we release five or six hours, working
sometimes asked why; I know the music, the merknow it, and it isn't very difficult in the first place.
Surely we can get it right in less than six hours? My

answer is, we are not trying to get it right—we are trying to make it perfect. It never will be perfect, of ourse—but trying to make it so will improve it. And the earnestness of the effort, the very spirit of tryins, puts into the performance the pulsing human value that alone can make a performance colorful and slive."

Early Training in Music by Lucille S. Rose

"H OW does she do it?" is the question asked me by amazed mothers when my child of seven a grown-up. My answer is. "She began to study at four and it has been fun for both her and me. Four child could do the same under the same conditions."

Though they persist in disagreeing with me, I insist that I am right. Then they perpor me with questions such as, "Arent you afraid she will overwork?" To the first question I always say, "It sint work—it's firm," and to the second, I give them the statement made to me by her first grade teacher who said, "She stands head and shoulders above the other children in her class, and I attribute it larges," on "Specifical" the entire year.

It is possible that the one-time popular idea is still influential among the average mothers—which is, that a child can learn very little more than rhythm and



"MUSIC IS LOTS OF FUN"



"IT'S JUST LIKE A GAME"

"FORWARD MARCH WITH MUSIC"

group singing as in Kindergarten school until he has learned to read and understand something described as a second of the secon

Since attended all lessons with her. This was required to an event for the teacher who uses a very most own of the teacher who uses a very mattener, and towed both children and music, also site enjoyed complete theroughness and preparedness in the method she used. Only one lesson each week—and that a class lesson—was given the first session. To gether with the games, and often refreshments, such as cookies or fruit juties, the lesson was as storessidated to the session of the sessi

My child had a subtle, I might say, subconscious advancement, and her training brought out an appreciation of the good and beautiful which probably could not have been obtained in any other way.

Now, at seven, she has a background which other things in life will not crowd out. The early years—up to twelve—mean much more now to youngaters that some years back when I was a child, and I find it whe to fill up the early years with much good before the years of adolescence advance.

You may object to the early start by reasoning that a musical education is too costly to ben'n one so young. I answer by saying that we are only an average family financially, and that the cost to us has seemed needlitple.

At seven, my youngster recognizes and enjoys selections from the great composers on the radio, for she has had them in simplified form on the plano. She has had an introduction to history and harmony, petal work, the lives of the great musicians, and recognizes many of the latter by pictures alone. She has as her sideline, playing the xylophone, which she has learned without instruction. This instrument has a keyboard like the plano and was just another way of getting the without instruction. This instrument has a keyboard in the realm of fun and phene as we and yet stay in the realm of fun and phene as we had yet stay in the realm of fun and phene as we have self-sittings. When she seemed disinterestre—well—we just did something else, and came back hier.

It has been fun for the whole family, for all of us went along when she played in the Sate Music Festivals each year; had a week-end at the hotel in the city, saw the best theatrical attraction offered, and went home always with her Superior Rating, and a nice gift to her from her father.

My boy, at four, learned as easily, and now, a year atterward, considers his lesson the great adventure of the day, tTm trying my luck with him and so far have encountered no serious difficulties. He will have had a fine background and be a good performer before hears from other boys that it is "slay," and so will be spared those trying times when boys are forced to wait until later years to study.

My experience is intended to lend encouragement to those mothers who are "afraid" to begin; however, I must hasten to give you some warnings. For best results:

 Don't begin unless you a.e willing to go along to lessons—and then supervise at home.

2. Don't begin unless you can keep it in the realm of fun and pleasure

 Don't use force or threats to get your child to sit at the plano. (Use tact, and keep it interesting. Our method was really entrancing.)

4. Don't lose patience when your child has an "off-day." (Don't we all?)

day." (Don't we all?)5. Don't expect too much progress the first year. The second and the third will really show results.

6. Finally, but highly important, be sure you select a wise teacher. Just any kind won't do.

You will never be sorry; that is, if you follow the

RTUENING for his seventh season with the NBO symphony Orbiterin, Mestron Artino Toscanini launched on October 22 a nine-week Beethoven Pæstival on the winter series of the General Motors of the Air, Most of Beethoven's symphonics will be heard, several noted planists will perform concertos, chamber music will be given on some of the programs, and, on December 10 and 17, the conductor will conclude his all-Beethoven cycle with a two-week performance of Beethoveris one opens "Refediol." The

Toeanini has long been identified with memorable Beethoven performances. Most critics are in agreement that his are the finest interpretations of the mine symphonies, just as critics were in similar agreement about. Artur Nikisch's performances in his day. Toeanini has more than once made music history with his Beethoven cycles: in 1926 he gave a series of concerts at Milan in which he played all nine symphonies; later he gave Beethoven concerts at Salzburg and London (many of which were relayed by short-wave for NBG rebroadcasts in this country). In 1936, he gave an eight-week Beethoven cycle with the

clude famous operatic artists. This is the first time

that Toscanini has directed a complete opera on the

British Broadcasting Company in London, and in 1939 he presented a six-week group of all-Beethoven programs with the NBC Symphony. Those who listen regularly to the NBC Symphony concerts will benefit by advance schedules and pro-

gram notes They will be contained in "Symphony Notes," a new publication available free of charge Aims of the publication are to increase listening pleasure in the programs through a closer acquaintanceship with the many facets which combine to make up each Sunday's concert. Requests for the free publication should he made to Symphony Notes, 32nd Floor, International Building. Rockefeller Center, New York 20, N. Y. When Maestro Tosca-

min legan his season in October he introduced to the orhestra a six-teen-year-old boy, the youngest person to play in the NBC Symphony. This lucky lad, Bobby La Marchina, was selected as a regular staff member of the NBC Symphony by the noted conductor. Previously, after boy-prodicy

acmievements in his native St. Louis, Booby had played with, the summer programs of the orchestra under the direction of Prank Black. Bobby is the son of Reliana-born Antonio La Marchina and a Brazillan-Born Antonio La Marchina and a Brazillan-Born Antonio La Marchina and a Brazillan-Born St. Braz

Bobby is a typical American boy with a love for football and baseball. His tastes in music are varied: he likes Tchaikovsky, Debussy, all romantic music, and pop tunes. After Joining the NBO Symphony, he told an interviewer: "I am conscious of people staring at me when I go on the stage and sit among the musicians so much older than myself. They think I'm a mascot or something. I try not to notice it. . . I conscious of the stage of the stage



by Alfred Lindsay Morgan

sider my engagement by Mr. Toscanini to be the high point of my music career. I was so nervous when he heard my audition that I made four or five mistakes. Well it was natural. I suppose.

Eugene Ormandy, who will serve as a guest conductor of the NBC Symphony for four weeks after Toscanini completes his Beethoven cycle, is to be heard weekly conduct-

ing his own orchestra, the Philadelphia, every Sunday afternoon from 5:00 to 6:00 P.M., EWT. Lately the Philadelphia Orchestra and its conductor have been on tour and the broadcasts have originated at various points of the country. Ormandy presents varied and often unusual programs Harl McDonald, the composer and manager of the Philadelphia Orchestra is heard as commentator in the broadcasts.

Those who have followed the chamber orchestral programs of Alfred Wallonstein and his Sinfonietta, presented by Mutual from 11:30 to midnight, EWT on Tuesdays, will be interested to know that although Mr. Wallenstein has returned to conduct the Los Angeles Philharmonic Orchestra for his second year, the pro-

achievements in his native St. Louis, Bobby had played grams will still be broadcast. Also the Music of Worwith the summer programs of the orchestra under the direction of Frank Black. Bobby is the son of Italian-born Antonio La Marchina and a Brazilian-born another. His father, a violoncellist with the St. Louis Symphony Orchestra, began teaching Bobby to play his chosen instrument at the age of seven Very Louis Symphony orchestra, began teaching Bobby to play his chosen instrument at the age of seven Very

RICHARD CROOKS

It has been been said that the chamber orchestra is the seal one for radio brondeast. There are many works unfamiliar to the regular concert-spee, because the symphony orchestra is too massive for their rightful performance. It is such works that generally make up the programs of the Sinfonietts brondeasts. To be sure, one hears a number of early symphonies, for Haydn and Mosart have always been favorities with Mr. Wallenstein, What most people do not know is that many of these symphonies played by regular

symphony orchestras were originally performed in their composer's time by a chamber orchestra. Thus, when such symphonies are played on the programs of the Sinfonietta, we are given an opportunity to hear them as they might have been played in the days of Hawin and Mozart

Music of Worship brings us some of the finest sacred music that has been written; selections from famous settings of the Mass, orations, arias, sacred songs, and hymns. Each week this unusual program presents famous guest singers from the radio field, the concert world, and from opera.

Ellen Farrell, the gifted American soprano who seems equally at home in lyric of dramatic selections, has returned to the atrways with a new series of programs with the Columbia Concert Orchestra, Sundays—11:16 to 11:30 P.M., EWT, Columbia Network, Miss Farrell knows how to build a contrastillar program. Thus, we find her singing in one recent broadcast a Wagner aria, a song by an American composer, and a famous German lied. The talented Bernard Herrmann conducts the orchestra for her.

Gladys Swarthout, joined Richard Crooks in the programs of the Voice of Firestone, heard Mondays from 8:30 to 9:00 P.M., EWT, NEO Network, for a sixtem-west engagement beginning November 6. The new weeks find and ten other artists—to be announced later—will participate in the programs with Mr. Crooks following Miss Swarthout's final concert.

More than 181,000 teachers in every section of the country and Canada are in receipt of Columbia's 110-page manual detailing the 115 American School of the Air programs linked to the war and its aftermath. In the foreword to the manual, Mr. Lyman Bryson, CBS Director of Education, states;

"In filten years of experience and achievement, the American School of the Air has become an institution with traditions... and the most important one is the record of constant adaption of education purposes and resources to the urgent heeds of the day. The programs are intended as a help to all thoughtful listeners as well as teachers."

The programs are broadcast Monday through Friday, 9:15 to 9:45 A.M., EWT, and 2:30 to 3:00 P.M., CWT. Monday's programs are entitled "Science Frontiers." These dramatize the work of scientists in diverse fields. and high light the application of their skills to the advancement of human welfare, Tuesday's programs are "Gateways to Music, From Folk Song to Symphony"; the music to be presented covers a wide range. extending from simple melodies to works of highly developed complexity. Wednesday's programs, called "New Horizons," embrace World Geography; the series opens with a group of broadcasts set in the war zones, regions now of high personal interest to young and old. Thursday's programs are "Tales from Far and Near," dramatized stories both modern and classic; these are intended to stimulate an outside effort in reading, to introduce children and others to the world of literature. Friday's programs-"This Living World"-deal with current events and post-war problems; a typical program of this series is composed of a presentation of the subject to be considered, (Continued on Page 727)



Teaching Slogans

In your classes you presented a number of interesting "catch" phrases—you called them slogans, I believe—for use in teaching. Would you quote some of these for us?—O. F., Minnesota.

At lessons and classes I "invent" so many of those slogans on the spur of the moment that unless I write them down at once, they are promptly forgotten.

Here are some examples: In my own teaching I often use the "shock method." which is partly achieved through the employment of vigorous expressions to impress upon the student basic musical or technical truths. For instance, when certain tones must be played without finger-tip key contact, that Is, with fingers or arms playing from above the keys, I show the pupil how to produce these sounds without hardness or harshness. . . . After the demonstration I say. "This is the way we take the cuss out of percussion!" . . . From that moment the student plays percussively with a strictly musical quality-due of course to the strong impression created by the picturesque phrase following the clear exposition of how to produce the desired effect.

When heavy, yanked elbows are habitual, resulting in stiff thumbs and many other ailments, I explain how to achieve "featherweight elbows," how in turn these create "flip thumbs" (the two are inseparable) and how as a result we have "floating power" at the piano. . . . Since ple command, "Flash, Bounce!" accomthe student is able to apply all this in- plishes its objective swiftly, for it compels stantly, he is already well on his way to an instantaneous finger thrust (Flash!) playing freely and happily.

If a slow piece drags interminably I release (Bounce!). expression "slow-flow" which brings the sure, won't you, always to present clear,

For swift, sure relaxed keyboard leans slogans? I use this bit of doggerel:

"Flip skip! . . . Tan tin!"---

which means, that as you say "flip skip!" your hands flip over the tops of the keys to the new position like a flat stone skipped lightly over the surface of a pond. When you reach your objective you say "tap tip!," as you touch the tops of the keys with your finger tips before playing the new tones. Thus "flin-skin" insures an instantaneous lateral slide, and "tap-tip" takes care of secure relaxed control of the new position.

In connection with skip-flips I use other expressions such as, "Look before you leap!" or, "Look where you ain't!" to compel the student to spot his objective before he flips to it . . . "Touch be- so much planistic poppycock originatesfore you play" is another term to assure the teachers and writers who, parrotkey-contact preparation,

I say, "Are you ready to spring and tions. These teachers refuse to think for swing?" Which means simply that the themselves, to experiment, to face natutoes of the left foot held in position near ral, physical facts. They still persist in the leg of chair or bench give the body a teaching their students to "dip" wrists live, "springful" feeling, while at the and arms, to claw the keys, to slap, same time the torso swings gently, al- punch, snatch, and whack-wondering most perceptibly over the keyboard. These all the time why other teachers' pupils two states are essential for playing prep- play more musically, enjoy their plano aration-the "spring" giving upness and study, get higher ratings, and win all the resilience to the body and the swing prizes! assuring both in and out and sideward On the other hand, you mention such (lateral) freedom of movement.

The Teacher's Round Table



Correspondents with this Depart-ment are requested to limit Letters to One Hundred and Fifty Words

In teaching finger technic such a simfollowed by an active, bounding finger

exhort the student to think of "slow- Such arresting slogans often secure reflow," that is, to feel its pace in long, sults instantly and permanently which rhythmical swings instead of short, move- would require weeks of work with other ment-stopping beats. Again, it is the pat less vivid teaching methods. . . . But be convincing keyboard applications for your

A New Wrinkle

I think you might be amused by this relaxation idea. I had a student come to me from another teacher, who is of that school that uses extreme finger stepping
-no such thing as floating elbow (what a grand idea!) or feeling the roundness, or the use of the body for a phrase. Well, she desired to learn the Polongise in A, by Chopin, so I tried to get her to let go and to feel the first chord Up and not and to feel the first chord Up and not Down. In trying to get her to respond, I noticed her feet nearly glued together. I asked why she did that, and the answer was that her former teacher had said she was more relaxed in that position. Where does all the poppycock come from?

—A. B., New York.

It derives from the same source where wise, repeat the technical nonsense which For proper body position at the piano has been dished out to us for genera-

a simple truth as the obvious necessity

Conducted by

Guy Maier

Noted Pianist

ences, but hard to believe: This year a sort of jumping "crazybone," or a dizzily dipping scoop, digging dumbly into the tion. air or flapping futilely all over the place

All I ask anyone to do is to play anyscale or arpeggio with low, stationary elbow, or a melody with a "heavy" eibow, or an octave passage or brilliant chords with a "yank" elbow. Then try the same with your elbow held very slightly away from the body (not high), its featherweight tips floating quietly as the upper portion of your body swings gently-almost invisibly-from the hips. Hold your wrist up, if you prefer, or level, or even slightly depressed-it really makes no difference. Presto! You feel like another person-confident, competent, controlled, freed. That's what a floating elbow means! Nothing to be alarmed over, is

keyboard.

Boogie Woogie Again

Will you please discuss the matter of Boogle Woogle? In my teaching I man was constantly, and I permit it because it was a second please of the was a second please of the was a second please please of the was a second please please of the was a second please please of the woogle myself, with a talented Moozel with me at the second plano in the more with me at the second plano in the more with me at the second plano in the more within the second plano in the woogle was a second plano in the woogle with the woogle within the second plano in the woogle was a second plano in the woogle was a

Will you tell me frankly if I am wrong in doing this-for I can take it!

in doing this—for I can take it.

Please tell me what to do with a boy, fifteen years old, who wants to play only Boogle Weekler He writings to practice the property of the p Since A. B. is so much concerned about

and Music Educator her fifteen-year-old boy, let's tackle her problem first. May I ask a question? Why is the boy studying music? Is it in order to become a musical highbrow or a professional, or is it because he wants to have fun, a lift, or a "kick" from his piano study? The answer is for a light elbow. Here's an example obvious. . . Any boy or girl who takes ouite in line with your own girl's experi-Woogie, or has a hankering to play it traveling teacher who holds "clinics" should be given every encouragement. round the country, proclaimed to an even if it means devoting the entire audience of teachers, "I am very much practice period to it. 1: the teacher has alarmed over the prevalence of the 'float- laid a solid foundation of taste for good ing elbow' idea." Yes, who of the old music, the chances are ten to one that mossbacks wouldn't be alarmed? The the student will return to his love of "floating elbow" is such a simple idea, such music after adolescence or after works so effortlessly, and performs such his B.W. phase works itself out. As long magic, that all the old fogles are thor- as the enthusiasm lasts, give him every oughly deflated. They, and others like bit of help you can. Even if it hurts, you them, think that a floating eibow is a must join the cheering section for "Boogle," instead of the sneering sec-

Use Buck's streamlined Boogle book. -when instead, it is a free, feather- Stanford King's "Here's Boogle Woogle." weight, quiet, controlled guide, moving or any of the other well-known methods. the arms gently and laterally over the Such a course offers excellent opportunity for developing left-hand incisiveness, freedom and endurance in staccato. thing with any other kind of elbow- gives fine practice in right-hand rhythand see which feels better and which mic patterns of all sorts, and makes method gets the best results. Try a rapid good elementary study in chord and key relationships. Best of all it is a wonderful safety valve for the release of adolescent emotion and dynamism.

Then, too, Boogie is so difficult that planists must put in plenty of effort to play it even passably well Most students tire of it very soon and return with relief to their three "B's," their light, tuneful music, or even to scales and etudes. In the meantime they have had their fling. and, what is more important, have not turned against piano study, as is almost invariably the case when popular music is denied them at this age.

But be sure to make your boy slave at his B.W. while the craze lasts. Soak him with it, immerse him, all but drown him in it! . . . If you follow this tack I'm sure your "Boogleman" will soon fade into the limbo of unremembered adolescent problems.

G. W., on the other hand has found a perfect solution for her B.W. problems. She doesn't hesitate to piay it herself. even at a recital; but mark well how her students reciprocate. "In return" for the B.W., she says, the boy played Mozart. How Wolfgang Mozart himself, with his priceless sense of humor, would chuckle over such an exchange! . . . The girls. too, traded Boris for the popular piecea delightful combination!

AGER STUDENTS and teachers often need specific help of a purely mechanical type. They ask for much technical advice about three notes against two, four against three, and clusters set against an even hass such as we encounter in the works of Chopin and others. It seems that everybody enjoys such thrilling patterns when these are effectively played. However, when the text is studied, many really capable pianists are dismayed, discouraged, and provoked to a point of desperation because of the tough problems, This is largely the result of not having had the proper preparation or technical and mathematical groundwork. It is suggested that the reader immediately commit to memory the ensuing studies in order that he may concentrate upon the execution

Always keep your ears wide open, your eves keen, your attention alert, and your enthusiasm ardent so that you may master your problems once and for all. But do not permit your ambition to urge you to rush precipitately, else nervous disaster may result. Try to form a habit, or a series of habits, of holding fast to a concentrated control of all your senses during a few earnest, daily practice periods which will bring good results if continued regularly with a definite purpose in mind.

Above all, try to enjoy your work as you would a game or a puzzle. Do not repeat these studies aimlessly, but rather perform them (or part of them, as your time permits) but once a day with all your thought concentrated upon the task at hand. Work very accurately, very slowly, and very confidently

Preliminary Tapping Exercise

The following can be studied by tapping on a surface of any width, or with single notes on the piano:

Now apply the idea of Ex. 1B but with three in the left hand against two in the right. The first time use single fingers, then intervals of thirds, sixths, and octaves. Play in every key, After you master the opposite motion, where the same finger in each hand plays simultaneously, then play in similar motion, where-the same notes will be heard in both hands but with different fingers as:

R.H. 1-C | 2-D | 3-E | 4-F | 5-G | similar motion up and L.H. 5-C | 4-D | 3-E | 2-F | 1-G | down, and so forth.

It is like training different members of a ballet to perform together as a complete unit.

Forms Met in All Kinds of Music Today When the musical notation introduces triplets of

various note-values heard with a two-note group at the same rhythmic beat in different tonalities, using various finger combinations either in the same hand er in the two hands combined in a variety of motions

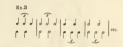
DECEMBER, 1944

Mastering Awkward Combinations

Austin Roy Keefer

In THE ETUDE for October, 1941 Mr. Keefer had an article on "Mastering Mixed Rhythms" which elicited many fine letters of commendation.—EDITOR'S NOTE.

and movements in all dynamic degrees of tone, the



In the above combinations, master mentally by counting as in Ex. 1A. First count 1, 2, 3, 4, 5, 6. Then think of the triplet group against the two-note group. and count 1-trip-a-let or, if you prefer, 1, 2, A, 3; or use such a phrase as "not-dif-fi-cult." thus:

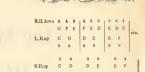


The rhythm of the spoken word is one to which we are accustomed, and it is simple to convey this to the music. You must take great care to maintain evenness, accenting only the first beat where two notes come exactly together. Continue this treatment in all rhythms. For example, in two-four meter you will count: "1 trip-a-let, 2 trip-a-let." Use likewise in three-four, four-four, and six-four, first slowly and then gradually accelerating as you feel these rhythmic pulses. Hear, see, and think intelligently. Interchange three in the right hand against two in the left hand, Later try alternating.

Ideas for Acquiring an Even Performance Here is the same idea in progressive motion.



"FORWARD MARCH WITH MUSIC"



Music and Study

LHdown G F E F E D E D C 1 2 8 2 3 4 8 4 5 L.H.down G F F E E D L.H.up CDEDEFEFG

All the above are for opposite movement. Now continue in similar movement



Play all of Ex. 5 in octaves, hands wide apart, still continuing to count evenly. In case your counting becomes uneven, begin again, counting 1-2-3-4-5-6 allowing two counts to each note of the triplet group and three counts to each note of the two-note group, making Counts One and Four fit in accurately as in this system:



Applying this System to Scales and Arpegaios

Apply three against two, and two against three, in all the scales, arpeggios, intervals, and chords; also in as many ways as possible in all key-relations with the different combinations of movements, speeds, and dynamics. Some suggestions follow:

First play evenly (not three against two as yet) two notes in one hand against one note in the other, as



Next, reverse two notes in the left hand to one note in the right. Then play in similar (Continued on Page 725)

THE ETUDE

The Making of a Concert Violinist

by Yehudi Menuhin

AS TOLD TO ARTHUR S. GARBETT

Mr. Meauhin recently returned from a concert tour in Europe, the first made by an American artist since the war begap. His success in Paris, Brussels, Antwerp, and Londan was sensatianal. In Paris he played the Mendelssahn Cancerta (prahibited by the Nazis) for the first time in four years. He played or many Army hospitals and camps.

—Entrois Nots.

This intervent with Yehudi Menuhin was obtained under the poculiar ricumstance that I was meeting him again for the first time after having known him as a boy in San Francisco. I was then music critic on a local paper and, like everybody else, was deeply interested in the sturdy, fair-haried hitle boy who faced his audiences so calmiy and played so divinely. His concerts were rare, however, for both his own parents and the many influential friends who exploit him as a child product.

Those were the lush days of the Coolidge boom, and one effect of Yeshudi's success was to produce a minor boom in child prodigies who had ample financial backing. They all fell by the wayside, and one I recall particularly. Mishel Plastro, then concert master of the Symphony Orchestra, both a great interest in this broadcasting studio. Plastro was in high glee. Somebody had just given the child a five-hundred-dollar yielin. I looked down at the frail little fellow and could not help saying, "What that boy needs is not another yielin but more milk." It hit Plastro hard. "That's it." he cried. "They give him everything—lesson, violins, cried. "They give him everything—lesson, violins, land to noncert appearances, but has since disappeared from yiew.

With this in mind, the first question I asked Yehudi Menulini was regarding the influence of childhood environment on the making of a concert violinist. The question was the more apposite since his own two children were playing naked in the sun, diving in and ut of the swimming pool and gamboling about the green lawn of the splendid summer home Yehudi Menulini has built for himself overlooking a wide canyon in the Santa Cruz Mountains some fifty miles from San Francisco.

Concerning Environment

"This matter of environment," he said, "is more puzzling and confusing than appears on the surface. For example, take the case of three famous musicians whose genius developed early and endured through later life: Beethoven, Mozart, and Mendelssohn.

"Beethoven was born into a home haunted by sickness, poverty, and sordid misery. His intemperate father wanted him to be a prodigy planist like his distant cousin, Wolfgang Mozart, and forced him to spend long hours at the keyboard under severe discipline. It was a horrible beginning, yet Beethoven emerged from it to become one of the greatest masters of them all.

"Mozart was more fortunate in his home surroundings, where music not only prevailed but did so to the exclusion of everything else. He was a true prodigy, and his ambitious father exploited him to the limit. He was dragged all over Europe over bad roads in bumpy



VEHIDI MENITUM

coaches. This undermined his health and he died young. Moreover, his father attended to all business details, shielding him in every way possible. Thus, when the elder Mozart died, Wolfgang was utterly unfit to look after himself, and lived in extreme poverty most of his short actiful life.

"Both Beethoven and Mozart were magnificently successful, artistically speaking, while they finded miserably in their private lives. Both men were physically unfit, and Beethoven had the additional handleap of deatness. In both cases health was undermined in childhood; and both lacked any sort of training to fit them for living in the world in which they found themmorat have the contractive, and helpful frends; but Mozart haveleng for thinately, had helpful frends; but

"The case of Felix Mendelssohn, however, was entirely different into a swalliny household to parents who were read they were kind, who respected the fine arts one they were kind, who respected the fine arts one they were kind, who respected the fine arts one they were kind, who respected the fine arts one they were the partial part of the state of the st

"As a result, his later career, though centered on music, brought all his talents into play: he distinguished himself as a pianist, organist, teacher, and composer; his administrative ability found outlet in

founding the Leipzig Conservatory and he directed it so ably that it became in his day, and even for a long time after, the foremost music school in the world."

"True enough," I put in. "But all three—Beethoven, Mozart, and Mendelssohn—grew up in musical environments, and Beethoven especially had amazingly varied practical experience as a boy at the Court of the Elector of Bonn. Don't you think a musical environment is essential?"

Yehndi Memilin laughed. 'I don't know. My own home was not particularly so, although the first musical experience I remember was hearing my father whistle about the house! I used to sing quite often the haunting medicides he grew up with an Palestine."
"But didn't you have musical toys or some such insertite to start with?"

Broad Education a Necessity

"No. My mother played the plano a little, and swent to concerts whenever possible, just as we went to lectures and art salleries. I was allowed to study the violin because I liked it best of all the instruments in the orchestra. If my own experience is, any guide in which the necessity; and one in which the study of music is balanced by a good education in other matters also, especially in matters appropriate to one future musical career."

It may be remarked in passing that Velouid Menulin lays the broader outlines of his concert tours together tours together tours the property of the property of the laborated for more than fifteen years. And he has wide intellectual interests outside of music. Among other things he confesses to a deep interest in medicine, of which he certainly has little need. He is the steture of health. I asked about exercise.

"Yes, plenty of exercise, Tennis? Baseball? No."
I glanced down at his hands, "Not because of my
hands," he put in, hastily, "I just never played them.
Not having attended sehool, I lacked the opportunity
to engage in these team-sports," he admitted. "But in
any case, a boy preparing for a concert career has to
give much time to practice—"

"How much time?"
"I don't know! As a boy, I practiced about five hours a day, I suppose, But time is not what counts. It is concentration that matters. If your mind is not concentrated on the thing you are doing, it is better not to practice at all. Better stop and rest a bit.

"But that is where environment comes in again. The teaching, the material to be practiced, the time given to study—they are all one, all related.

"A question often asked me is 'mine method' did you' study? What teaching material—Mazas' Dancial' Spohr's Seveik? The answer is—none! I worked, of course, under excellent teachers: a capable violinist named Anker sawe me the rudiments for a few months; then for several years I studied with Louis Persinger who gave me a good foundation. The fateful adolesent years I spient with Georges Enseco, a guide, philosopher, and friend under whom I expanded in all things, technical and otherwise.

"We are considering remember, the case of a future concert artist, and forteen to mustle and to his favorite instrument by the sheer love of it; and myes os strong the prefers these to anything else life has to offer; as strong that, given early she will survive he will survive anderes of exploitation, if any, and be swept on by it into maturity and the fullness of life-experience.

"Inevitably, such a child is an artist and must suffer, as all true artists do, the torment of perfectionism. He is a devotee, a lover, who must overcome all obstacles, endure all drudgery, (Continued on Page 722)

THE ETUDE



A Conference with

Irma Gonzalez

Leading Soprano, Mexican National Opera Guest, New York City Center Opera

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

The most recent contribution that New Yark: Mayor Fiarello H. La Gwardia has made to musical life is the highly successif seemen of municipally spannered appear presented by the New Yark City Center to the Control of the Control of

Still of schoolgifl opperance, Mis Gantales has made a distinguished record. She grew up in a musical home. Her mather passessed or membrable advant valice which, of they completing her studies at the Mexican National Conservatory, she devoted acclusively to home use. The little Immés certificit memories are bound up with good music and the elements of sond vaccilism. At the age of eight she, fao, we exaciled as a student of the National Conservatory, where she studied pione, softies, theory, harmony, companifion, orchardation, and music, hidsey. By the time her vacce acested itself, she had lidd the

After studying at the Maxican Camerratary with Mario Banilla, Miss Gamales was chosen by Carlas Chornes, Director of the Mexican National Symphony Orchettre, as one of three students tabe sent for a period of turther training under Serges Koussevitsly at the Berkshire Festival School, carticle Boston. There she appeared in the role of Mimi, in "La Bakhme". Her farmed appearlic debut was made in Masourls: "The Mayic Flete," as Pemina, Her American engagements include appearances with the San Francisco Open, a cancert In Gamegis Hell in commensariation of Mexics's independence, and

Mazari's "The Majic Flute," as Famina, Her American engagements include appearance with the San Francisco Opena, a cancer In Cornegis Hell II in commensariation of Maries's Magnetic Miss Gamales has asserted herein in Cornegis Hell II in commensariation of Maries's Kastelanets. exclaimship to one of the great conservatives—and found to the state of the process of the process

press it enthusiastically—but below the surface, the Mexican spirit reflects a deep and poignant sadness.
"This deep-lying melancholy is the real clue to an understanding of the Mexican national genius, and it is clearly reflected in our music. If you know how to listen, you will find this strain of sadness, of wistful-ness, underlying even our gayer music. Take, for ex-

HE BEST WAY to judge a nation is to listen

tain preconceived notions about the Mexican people.

The popular impression of Mexico, I find, is that it is

a land of gaiety, laughter, color, and fun. Actually,

this is only partly true. Certainly, we Mexicans have

our moments of joy-and when we are joyful, we ex-

to its music. If you listen closely to the music

of Mexico, you find it necessary to change cer-

IRMA GONZALEZ

Distinguished Mexican Saprano

ness, underlying even our gayer music. Take, for example, the charming song Estrellita, composed by our great Manuel Ponce with whom I had the privilege of studying. It is a gay song, a tender song—and yet all through it there pulses the infinite sadness of longing. That is Mexicol

Native Music and Formal Music

"It is interesting to note that our music falls into two separate categories. First, and most important perhaps, there is the native music-a genuine national expression that has grown up, without formal study, out of the lives of the people themselves. Like all Latin music it is Spanish in character-especially in its rhythms-vet distinctly national. Here, melody is predominant. Accompaniments and figurations are of the simplest-often nothing more than a rhythmic insistence in simple chords, of the kind that even an unschooled peasant can master. I think it is extremely important to find that simple, untrained people express themselves naturally in simple, native songs. On the other hand, we have a rich share of formal music, as well. Interestingly enough, some of our art songs are nothing more than polished adaptations of the native traditional airs. It is by no means impossible to come upon the same basic melody in two separate formsfirst, in its native aspect, quite as it grew up on the soil; and then in an elaborate and formal 'concert' setting! Many of Maestro Ponce's songs reflect this carrying-over of national strains.

"In the formal music of Mexico, the National Conservatory plays a leading part. Situated in Mexico City, the Conservatory has an annual registration of from six hundred to eight hundred students. There are three distinct courses. The Preparatory Course offers sound basic training for little beginners. The Intermediary Course offers advanced work but without special embhasis on professional careers. The Specialized Course provides the training necessary for professional work. All three of the courses stress musicianship rather than mere performance and provide thorough grounding in the various branches of mu-

sical theory and history. "Further, we are fortunate in having the interest of Maestro Carlos Chavez, Director of the Mexican National Symphony. A great musician and a great man, Maestro Chavez always has time to help students! An ardent champion of youth and young people, he uses his great knowledge, as well as his friendship with great musicians all over the world, to help deserving students. I can thank Maestro Chavez, indirectly, for my most agreeable professional visit with the New York City Center Opera. Two years ago, he selected me as one of three Mexican students to go to Boston, While I was singing there, I was invited by Dorothee Manski of the Metropolitan Opera to visit at her home. Another guest that evening was Laszlo Halasz, the conductor, He heard me sing, but I never expected that anything further would develop from the meeting. Then, in the winter of 1944. when Maestro Halasz was placed in charge of the New York municipal opera, my name came up as guest artist-and he remembered met

"As to a technical approach to singing, I



MAYOR FIGRELLO H. LA GUARDIA OF NEW YORK CITY CONGRATULATING MISS GONZALEZ

VOICE

believe that the simplest, most natural methods are the best. First of all, the student should assure himself, through consultations (Continued on Page 718)

The Wrist-and-Finger Motion

In the March issue of The Etude, in "Some More Kreutzer Studies," you say that the study should be practiced with the wrist-and-finger motion at the frog of the bow. Can you explain what the wrist-and-finger motion is and how to do it?"

—W. H. B., New York.

You have brought up a very important point, one that I am glad to have a chance to discuss. Compared with the bases of left-hand technique, the essential elements of good bowing are not generally very well understood. This is particularly true of the Wrist-and-Finger Motionwhich is the foundation of flexible and sensitive bowing, for it is used-or should be used-at almost every change of bow and in all parts of the bow. It is essential to the performance of a smooth, flowing, legato passage, and it is equally essential to the production of a rapid spiccato. A clear understanding of the Motion is a must for every violinist.

It is not easy to describe. The simplest way for a player to find out all about it is to discover it for himself. The best approach is to take an easy study written in notes of even length-such as the second of Kreutzer-and play it near the frog, using the wrist and fingers only. and keeping the arm motionless. It is obvious that if the wrist joint alone is used, the bow will not move in a straight line-it will swing in a rather wide arc To keep the bow traveling parallel to the bridge, the fingers must be constantly changing their shape on the bow: they must bend as the Up bow is being made, and straighten with the Down bow. The key to this flexibility is the little finger; if it is stiff, the movement cannot be successfully made. There are many violinists best be acquired.

used with my pupils for the last twenty and falling as the strings are crossed years-will bring quick results if they are should remain quite relaxed. carefully practiced every day for two or



The wrist and finger joints only should be used, and the bow should be lifted study in G major, No. 25, is also valuable from the string after each stroke in all in this connection if it is played with a the variants except Nos. 1 and 9. In Nos. 5 and 6, as much bow should be taken for each staccato note as is used for the should, at first, be a very minor conslurred notes. In Nos. 7 and 8, as much sideration. They should be practiced as bow as possible-using wrist and fingers slowly as may be necessary to make the only-should be taken on two slurred Motion correctly and completely. Later, notes; the bow then returns without as control is gained and flexibility betouching the string to its original start- comes more apparent, they can and ing-point, and the same amount of bow should be taken more rapidly. is used again for the final note of the Now an important question arises; group. These are complicated exercises, How is this Motion to be coordinated calling for a considerable degree of co- with a long bow-stroke involving the

The Violinist's Forum

Conducted by

Harold Berkley



No question will be answered in THE ETUDE unless accompanied by the full name and address of the impairer. Only initials, or pseudonym given, will be published.

until the earlier ones have been fairly well mastered

As a low-held elbow is an enemy to flexibility, the player should make sure. when he is working on these exercises, who have absolute control in the upper that his elbow is at about the same level half of the bow, but who are lost when as the frog of the bow-so that a line they must play in the lower third-simply drawn from the elbow, through the wrist, because the little finger has not been to the joints of the fingers is approxitrained to balance the bow equally well mately parallel to the floor. With the whether straight or bent. So it would fingers curved, this is by far the best be well to inquire how this control can position for the start of a Down bow. The arm itself, though motionless in The following exercises-which I have these exercises except for a slight rising

The upper surface of the wrist should not be parallel to the bow-stick. Results will come much more quickly if the forearm is turned somewhat towards the player's body; so that the first finger knuckle, instead of being above the stick, is beside it. This permits the most natural movement of the wrist to be made in the

direction of the bow-stroke. For more advanced work on the wristand-Finger Motion at the frog, involving the crossing of strings, the arpeggio study of Kreutzer in A major, No. 13, can be used with various bowings. The octave

bow to each note. In all these exercises and studies, speed

ordination, and should not be attempted use of the arm? The question is im-

Prominent Teacher and Conductor

portant because a smooth, noiseless change of bow depends entirely on the wrist and fingers. Perhaps the relationship between the movement of the arm and that of the hand will be best understood if it is realized that the hand and fingers prolong the bow-stroke for an inch or two after the arm has ceased its motion and while it is preparing to move in the opposite direction. Let us examine what happens during an Up bow from point to frog. At the start of the stroke the third and fourth fingers will be almost if not quite straight as they rest on the stick. The bow is carried up by the arm, the fingers remaining straight. As the bow nears the frog, the arm ceases its upward movement and prepares for the Down stroke: the hand straightens in the wrist joint, and the fingers simultaneously begin to bend. The same things happen, in reverse, during the Down bow except that here the fingers remain bent until it is time to change bows at the point, It should be remarked here that the amount of Wrist-and-Pinger Motion used in such bowing is much less than was used in the preliminary exerthere are many in violin playing!

and then its full value speedily becomes a number of comments that bear more

To Overcome Nervousness

I have a special problem to offer.

I believe has not been dealt with the interest of the problem of the interest. I have not been dealt with a monitoring the problem of the interest. I have been dealt with a more study of the problem of the prob

a day on the viola and about an a nourse of the property of th

I wish I had space to quote your letter

in full, for to many young students would be an inspiring example of the attitude of mind with which music shown be studied. You certainly deserve to susceed for you are going about things in But you are quite wrong in thinking

that no one else is troubled by a shake bow I question whether anyone who he played much in public has escaped the trying experience. And don't worry about getting nervous—it is a price one has to pay for having a sensitive, high-strup nature. Many famous artists are as non ous as kittens before playing a recital Your job is to find out what causes you how arm to tremble, and get rid of it This should not be difficult.

The three chief causes of an unstead bow are: (1) a neuropathic condition over which the player has no control and which has nothing to do with viole playing; (2) nervous debility, usually doe to illness or overwork, which is only tere. porary; and (3) a fault of bowing tech nique which causes the arm to stiffe and lose control when the player is nere ous-nervousness, you know, always at. tacking the weakest spot in the technical armor. I am quite sure that neither of the first two conditions apply to you to we will concentrate on the third. In any event, it is by far the most common

You should start by checking over the fundamentals of your bowing, paving close attention to relaxation and coordination in each excluse you try, Bern with the Wrist-and-Finger Motion is described earlier in this page. If you can play those mixed bowings easily at a fairly rapid tempo and with a good tone!-there is nothing much wrong with your wrist and hand and you can pass on to the next exercise: if you have a feeling of clumsiness or lack of control then by all means practice these evercises until they are easy for you.

Next you should try the Whole Boy cises. There it was a matter of develop- Martelé, using a study such as the ing a reserve of flexibility that could be eleventh of Mazas or the seventh of called on for special occasions-of which Kreutzer-a study, hat is, which calls for skipping of strings. This bowing re-Obviously, the coordination between quires complete coordination throughout the arm movements and the Wrist-and- the entire right arm, if there is any lack Finger Motion depends entirely on an of coordination, it is noticeable at once innate sense of timing-of sensing the The demon of space limitation compels exact split-second when the Motion me to refer you to the December, 1943. should be made. This sense can be de- and January, 1944, issues of THE ETUNE veloped only through intelligent and for a detailed description of this bowing consistent practice. After a few weeks, and how to practice it. In fact, if you however, the player begins to find him- look over the back numbers of THE ETURE self using the Motion subconsciously— for the past twelve months, you will find

or less directly on your problem. If you have good command of the Wrist-and-Finger Motion and the Whole Bow Martelé, you can pass on to the study of long sustained tones-though it would do you no harm at all to practice the Whole Bow Martelé every day, no matter how well you can play it.

Before you start working on these long, slow bows, set your metronome at 60, so that you can regulate the duration of each bow exactly and can check on your progress. At first, you should practice them in two ways: (1) Drawing the bow close to the bridge and producing as much tone as you can, giving eight to ten seconds to each note; and (2) holding each note, pianissimo, as long as you can without letting it waver. If your fort bows scratch a bit at first, don't think you are bowing too near the bridge the cause, most probably, will be that your

(Continued on Page 722)

THE ETUDE

Music and Study

The Baroque Style Exemplified

N THE ETUDE for October, 1943, I described certain general characteristics of the so-called "baroque" style in organ building. The word "baroque" was originally applied to a style of architecture which developed during the seventeenth and first half of the eighteenth centuries, and has more recently been used by musicologists to denote the music of the same period. During the past ten years there has appeared in American organ building, a development which has incorporated many of the characteristics of the baroous period. The term "classic" has also been applied to some of these American instruments. The precise relationship between these two terms as applied to organ building has, as far as I know, not been sharply defined, and I do not propose to consider it

This article will describe an American instrument which illustrates some of these baroque, or classic,

traits. In an effort to make intelligible to the average organist the difference between such an instrument and the more common type of American organ I shall use homely figures of speech, some words usually applied to sight rather than to sound, and a few terms relating to the physics of sound. For this mixture of terminology I make no anology since it is an impression rather than a scientific description which I am trying to give.

The chapel in which this organ stands is a simple frame building designed by Frohman Robb, and Little for the Brooks School of North Andover, Massachusetts. It. has a seating capacity of only two hundred The ridge pole is about twenty-five feet above the floor level; the rafters are exposed: and there is no appreciable resonance.

DECEMBER, 1944

The congregation normally consists of one hundred and forty boys and young men who produce a substantial volume of unison (and sub-unison) tone in hymn singing Since the organ is used almost entirely for service playing, it was a question of providing an ensemble which would support congregational singing and would permit the performance of suitable service music; and since the organ was to be in a school, it was not unreasonably assumed that the students should be exposed to the best of church music and not merely to that to which they were accustomed. Whatever the necessity for a parish church to consider "what the people want," there is no excuse for an educational institution to compromise with immature, schoolboy, musical opinion.

THE BROOKS SCHOOL CHAPEL, NORTH ANDOVER, MASS.

Swell to Great

Swell to Positiv

Positiv to Great

Great to Pedal

Swell to Pedal

Swell to Swell

by Major Edward W. Flint

Edward W. Flint was educated at Harvard University and then spent five years of organ building From 1936 to 1942 he was arganist of the Brooks School, North Andover, Massochusetts. In 1942 he entered the Army to become an instructor in mathematics at the United States Military Academy at West Point. It was while at the Brooks School that he snupervised the building of a twenty-stop, three-manual borgane organ which convinced him of the snundness of the bargane style,—Entron's Note

The organ was designed and built in 1938 by the Aeolian-Skinner Co. under the direction of G. Donald Harrison. It was decided that the organ should be

straight; that is, free from any borrowing, extension, or unification; that there should be twenty stops distributed between three manuals and pedal; and that the third manual should be an unenclosed positiv. The specification is as follows:



Viola . Rohrflöte 8' Gemshorn 4' Cymbale TII Trompette 8'

POSITIV Koppelflöte 8' Nachthorn 4' Nazard Blockflöte Tierce13/2 PEDAL

Bourdon16' Gedackt Principal Mixture Bombarde

8-4-2

16-8-4 16-4 16-8

Positiv to Pedal ORGAN

WIND PRESSURES Manual divisions: Pedal: MECHANICALS

Reversibles to all unison couplers Pistons: four to each division and four to the entire organ, all duplicated by toe studs.

Swell pedal Crescendo nedel Sforzando piston, duplicated by toe stud. Tremolo to Swell Cancels: one to each division and one to

the entire organ,

Great Organ

The 8' spitzflöte is a chameleon-toned stop, Played against the swell robrflöte it has the character of a string with a delicate incisive intonation; but with the swell viola as a foil, it takes on the neutral color of a dulciana. In either of these combinations it serves admirably as a solo stop, nor does the absence of a swell-box and tremolo disqualify it for such a role. The idea that expression consists of a restless pumping of the swell-pedal and the monotonous throb of a tremolo is notive in the extreme True expression is much more a question of subtle timing and discrete gradation of

The 8' bourdon is made of spotted metal, Since the scale is small and the wind pressure low, the tone is firm and dry and free from any trace of bulbousness. It has sufficient harmonic development to blend perfectly with the spitzflöte, Together these stops produce a mezzo piano combination which is animated enough never to become monotonous, and which has definition enough to make counterpoint intelligible.

With the 4' principal, the great organ begins to assert its proper role in the tutti. Made of pure tin, this stop has a clear singing tone that is bright but not hard It is true that the addition of this stop creates a marked dynamic increase in the build-up, but it is one of the characteristics of the classic style that the build-up proceeds by bold terraces rather than by imperceptible, streamlined gradations. The 2' octave is of like quality. Slightly weaker than the principal, it adds a ringing timbre which can be used indefinitely without tiring the ear.

The climax of the great organ is the IVrk fourniture. This dazzling quint mixture adds an incandescent brilliance to the full organ. Such a great organ small though it be, is adequate for the performance of any fugal exposition. Furthermore, when the swell or positiv is coupled to it at the sub-unison, it has all the weight requisite for other types of music. Such an ensemble will lead congregational singing as no other type will. Instead of pushing the singers from behind. as it were, it draws them on, It is exhilarating without heing aggressive and churchly without being boring Desnite the lack of 16' and 8' principals (the twelfth is included in the fourniture), (Continued on Page 720)

Developing the School Orchestra

by William D. Revelli

and discussions pertaining to the subject of school orchestras have been presented in varlous music magazines, journals, and conferences,

A few of these dissertations have concerned themselves with materials related to the improvement of the school orchestra. Some have provided worthy suggestions and constructive ideas for the betterment of string players. The majority however, seemed content to elaborate upon the subject of "Declining Interests in School Orchestras," while frequently not providing as much as a single suggestion for means or methods of reviving this lost interest. In numerous articles considerable space was devoted to the comparlson of the educational advantages of the orchestra to that of the band; often the educational status of the band was questioned while the cultural advantages of the orchestra were emphasized

In altogether too few instances was the content of these discussions devoted to the presentation of constructive ideas leading to the development of an improved orchestra program. In too many instances the discussions seemed to be concerned with the seeking of debate pertinent to the relative merits of the band or orchestra. Naturally, such discussions led nowhere, and in the final analysis the school orches-

Organization and Administration

If our school orchestras are to grow in quality and quantity, if more students are to be attracted to their ranks, then school orchestra conductors must pledge themselves to the development of the orchestra on the basis of its own individual merits.

The orchestra has every natural means for achieving and retaining its rightful status. Through its tradition, rich in repertory, renowned conductors, concerts, radio and recordings, the orchestra possesses a motivating force that is perhaps more stimulating than that to be found in any other type of ensemble, The school orchestra conductor who does not possess the ingenuity to employ these means for developing student interest, is certain to be among those who are constantly engaged in the discussions of "declining interest in stringed instruments "

The first step in the development of a fine school orchestra begins with a well-conceived, carefully planned, and complete course of instruction for stringed and wind instruments from the elementary grades through junior and senior high school. The musical development of the orchestra student requires such a program, and the failure of many of our orchestras begins with the inadequacy of instructors in these training classes.

Must Begin Early

The study of a stringed instrument is a long and difficult journey. The qualifications are exacting, the demands severe. Students electing the string program should be carefully selected on the basis of their musical talent including aural capacities, rhythmic feeling, alertness, perseverance, interest, and attitude

Doubtlessly, much of the mortality found in our string classes is due to the lack of consideration given to the aptitude and adaptation tests when organizing the beginning groups, Each student should be carefully tested; his capacities graded and recorded. Following

URING the past several years, countless articles the tests, classes should be organized and student assigned to various groups in accordance with their ability and talents as discovered in the tests.

It is recommended that these violin classes be offered as early as the fourth grade, with classes also scheduled in all of the intermediate grades and in junior high school. The transferring of students from violin to viola, violoncello, and bass viol should, if possible be accomplished at the beginning of the sixth grade. Violin classes will show the most satisfactory progress if the membership to each class is limited to a maximum of ten students, with six or eight being even more desirable. The classes should meet at least twice weekly, the periods being from thirty to forty-five minutes each. The instructor should have acculred the necessary teaching skills, playing experience, and technics as will enable him to achieve maximum results within a minimum of class time

The teaching of the beginning string class is a highly specialized field and not every capable violinist or private teacher is adept in class teaching. The competent class string teacher is the individual who is first interested in the teaching of young children, one who understands child psychology, is patient, kind, and sympathetic. He must be willing to tolerate many disagreeable sounds and assiduously work on the technical problems at hand. It is in these qualities that many excellent musicians fail as class string teachers.

The primary reason for the adoption of the small string class program is because of its efficiency in the teaching of the numerous problems present in beginning string groups. The handling of the instrument and bow, the tuning, the left-hand position, finger technic, control, intonation, relaxation, and numerous other elements of performance require such emphasis that individual attention is an absolute necessity

Problems of the Large Class

The large string class denies this type of teaching and adds to the multiplicity of the various problems, thus making it impossible to observe and correct the faults of the individual student. In general, large string classes are recruited with an objective toward "numbers," whereas, the small string class is concerned chiefly with "results." This stage of the student's training is truly the crucial period. It is here that he requires and should have careful guidance that can come only with individual attention and help. It is here that we develop his interest and motivation, and in so doing, build the foundation for an excellent school hestra, If in these early lessons we are able to show consistent progress by successfully teaching elementary string problems, if we can guide the student "over the hump," then we have likely saved him as a string player. On the other hand, if he is the victim of incompetent instruction, we must expect a decline of interest, disappointing results, and ultimately inferior school orchestras

The deficiencies to be found in our school orchestras

BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

are usually centered recruited from the school band and in most cases possess the necessary technics to and in most cases positive the problem of developing satisfy the demands. Since the problem of developing strings, it seems only logical that we would design one curricula to provide for such training. To do this efficiently we must first segregate our strings from the winds, at least until each have acquired the necessary skills and playing proficiencies leading to full ensemble

Group Enrollment

For many years schools have attempted to develop For many years schools have accompled to develop school orchestras by adopting a training program whereby beginning students of all stringed and wind instruments are enrolled together in the instrumental classes. This plan of instruction attempts to defend itself on the following premises: (a) It is less difficult to administer and schedule. It absorbs all the instrumental students within the one period, thus eliminating conflicts with any of the regularly scheduled academic classes, (b) It consumes less teacher time than does the scheduling of several small classes, hence is less expensive. (c) It provides a full ensemble immediately and affords a large number of students the opportunlty to begin the study of (Continued on Page 728)



Platteville, Wisconsin. In London's Hyde Park

UST TAKE a look at Sergeant Elmer Koppler leading the U. S. Army Band through majestic Hyde Park in London. Gee! What a thrill for a boy who was born in a town of 4762 Americans, including the banker, the hotel man, the fellow who runs the new garage, the high school principal, the Methodist minister, the mayor, the barber, the baker, the traffic cop. and all the folks back home! Can't you see them all as invisible auditors hearing Elmer, in his bearskin shako, leading that splendid organization clashing through the elite boulevard of London to the tune of Sousa's "The Stars and Stripes Forever"? Look out, Elmer! When you get back home they may run you

THE ETUDE

THE SYMPHONIC BAND an important musical development—a thing in itself? Or is it merely an offshoot from the symphony orchestra attempting to equal the tonal interest of that traditional group. and reaching unconsciously toward the reëstablishment of the balance contained in the symphony orchestra? This is an interesting question and an imnortant one, because the answer to it will determine the future development of the symphonic band and its literature—its method of scoring.

On the surface there are many evidences which would lead to the conclusion that the band is trying to become a symphony orchestra with the gradual subordination of the dominant brass sonority. And certainly the band has taken much from the symphony archestra during the past twenty years of transition from the marching band to its present symphonic scope, Also many conductors with symphonic experionce have taken up the band and brought to it the particularly orchestral attitude through the conducting of traditional orchestral works. This has been all to the good—a process of cross fertilization that should. in time, produce a new variety.

This must be the eventual conclusion: That however much influence it will have taken from the orchestra, the band is a thing in itself for the future—a new variety created by contemporary life now in the process of coming into realization. This is inevitable, because the orchestra will remain secure in its place with perhaps a fuller development in mechanical growth of brass and woodwinds. But it will retain its own traditional balance rooted in the discoveries and creations within the scoring process, as produced by the great masters of music.

The band, too, must become a thing in itself. Set aside from the orchestra as a quite different creative art, it is supplementary to the orchestra by contrast, through a vigorous' creative use of its individual possibillities as a dominantly bress woodwind group The more the hand becomes like the archestra through the playing of transcribed orchestral music and through the aping of its scoring methods, the more it denies ts real future as an individual entity

A New Band Literature

Through what directions can this individuality be realized? First of all It will come when the best composers take up the problem of band sonority with real interest. Through the creation of new works especially written for the medium, there can be an end to the necessary leaning on transcriptions from the orchestral music. Second, as a means of creating a laboratory within the world of brass-woodwind sound, a new nergy must be put into the cultivation of really fine playing of these instruments, independent of the increased range and technic that have come from the swing band. This means a full utilization of what might be called the "chamber music" possibilities for the brass and woodwind instruments-fine serious playing by ensemble groups of music for these instru-

If this ensemble movement will be further emphasized by band leaders everywhere, the composers will eventually produce a new literature. This ensemble literature can become the laboratory out of which the creative knowledge and tradition of discovery can be built toward the larger ensemble—the symphonic band. The art of scoring and the understanding of sonority has a slow development, just because it must grow with the creation of literature itself.

Music for the symphony orchestra extends from before the sixteenth century to the present, and its growth is measured by the appearance of such masters of scoring as Haydn, Beethoven, Tchaikovsky, and Debussy. Each brings a new personal element of discovery within the realm of scoring. Theoretically, the problem is clearly defined, but it will take years of composing to bring the symphonic band into masterpieces of its own and into its own creative individuality. In the meantime, all band leaders should take as a serious duty the using and encouraging of all music by composers who attempt original additions to the knowledge of band sonority.

At this point the question should be raised about the swing band. Is the symphonic band to become a glorified swing band? Certainly the swing band has added new technic to the brass-instrument department that is not to be overlooked, and it has made many discoveries Music and Study

Band Sonority—A Theory

by George Frederick Mc Kay

Professor of Music, University of Washington Seattle Washington

in the realm of sonority and scoring. But the band cannot become itself by imitating and using secondhand the discoveries of the swing band. Again, there is a valuable process of cross fertilization here, but the swing band sonority is a "manner" rather than a "method." And imitation by the band is more a momentary fad than a valid permanent direction. The discoveries in the realm of sound combination constitute the real contribution, but these had best be considered separately from the context of "swing" rhythm and dance-band texture types.

A Common Fault

The principal fallacy that appears in the band scoring of many composers and arrangers is found in the assumption that within the band the instruments have the same characters and functions as in the symphony orchestra and the swing band. The band cannot come into its sonorous individuality unless it is understood that the relation and meaning of the instruments are entirely different against different fundamental back-

The clarinet will be good for illustration, Within the symphony orchestra with its predominant background of sustained string tone, the clarinet is a magnificent melodic voice assuming a new richness against the string background. But as a sustaining choir, it lacks substance and fails to "cut through." In the swing band against the prevailing background of rhythmic instruments and interspersed crude colors, the clarinet can be both an effective melodic voice and a harmonic choir, particularly in its extreme ranges. But in the band against a fundamental background of brasswoodwind, the clarinet takes on a different relation. It no longer has the fundamental contrast to carry as much of the melodic function as it is ordinarily given, Particularly in its high ranges it can be a bad, even "destructive," sound in that it blocks out other high sonorities without adding tonal interest to compensate

A False Assumption

Nothing is more false in band scoring than the dictum that "the clarinet is the violin of the band," and nothing illustrates more clearly the falsity of trying to transfer purely orchestral method to the hand But as in no other group, the clarinet choir in the band is an unsurpassed sustaining choir, particularly in low and middle register. No other group can produce the delicate pianissimo within harmony as can the clarinet

A complete analysis of the relation of instrumental color to each of the three groups-orchestra, swing band, and symphonic band-should be undertaken as with the clarinet above, in order thereby to understand the problem. But a briefer statement of fundamental theory will suffice for the present discussion.

It may be said that the fundamental problem of band scoring may be fruitfully cleared up by an understanding of relative effectiveness of melodic and

BAND and ORCHESTRA Edited by William D. Revelli

harmonic voices in relation to the general ensemble. Thus, as already pointed out, the clarinet choir in low or middle range is a very superior harmonic voice, but a mediocre or only fair melodic voice; whereas the oboe is an excellent melodic voice within the band sonority, but a somewhat raucous sound as a harmonic

We might make a rough listing of harmonic voices in order of usefulness, which might be in order of pliability or softness, malleability or capability of being blended. For example, clarinet choir, muted brass choir, saxophone choir, and-ending with the least effective for sustained use—the piccolo choir (in extreme high range)! Superior melodic voices could be listed in the very same way, but the order would be rather the reverse, with piccolo, oboe, French horn, baritone, trombone, tuba, and so forth, leading the way as melodic voices.

A Glorious Future

In relation to this knowledge, the problem of the band sonority becomes that of utilizing and blending these superior melodic and harmonic elements with vivid contrast and variety of treatment. The melodic voices should stand out clearly and the harmonic elements should have beauty, richness, and absence of tubbiness and screech, which come from indiscriminate throwing together of all voices into a characterless conglomeration. Of especial importance will be the realization that the flutes are the real high voice, and that the clarinets are essentially alto in character, and that band players must learn to count rests so as to allow the use of enough pure, or crude, unmixed sound.

Pioneering Possibilities

The future of the symphonic band should be really glorious. Where else is there such an astounding sounding board of varied tonal hues? Where else such a full-throated power and smashing force for expression of dynamic values with the utter delicacy of the woodwinds at the same time? It passes understanding to observe the neglect with which composers have treated this potentiality. Here is a really new possibility for pioneering in a medium created within our own lives and times. A few really authentic beginnings have been made, but too often both band leaders and music publishers follow the beaten path. For those with the imagination and creative energy, a whole generation of opportunity lies ahead.

George Frederick McKay, American composer and Professor of Music, University of Washington, is the earliest graduate in composition from the Eastmon School of Music, Rochester, where he studied under Christian Sinding and Selim Palmgren. Characterized by vitality and meladic directness and a feel for the soil and spirit of the American West his archestral works have goined an increasing recognition. His music has been four times honored in national competitions. It has been heard over the three mojor radio networks and has been performed by symphony orchestras in Seattle, San Francisco, Tacoma, Rochester, Indianapolis, Boston (People's Orchestra), Omoha. Oakland, Philadelphia (string sinfonietta), and others.

Can I Still Become a Professional Musician?

Q. I am a rather late beginner in music with professional aspirations rather than a mere desire to play for pleasure. I started lessons in piano with a small-town teacher in my senior year in high school at age seventeen. I am now nineteen and have been studying continuously for these two years, practicing about four hours a day, and I am more convinced than ever that and I am more convinced than ever that music is my element. I have flexible fingers and wrists and at present am studying Bach Inventions, the Chopin Polonaise in A, the Rachmaninoff Prelude Polonaise in A, the Rachmaninoff Prelude in G minor, together with scales, Hanon studies, and Czerny's "School of Velocity." I come from a musical family and am very ambitious. I believe that I have more than average musical talent and I would than average musical talent and I would like to be a good plano teacher and church organist. Everyone encourages me and I have been advised to go to a good con-servatory for study. I am rejected from the army and therefore am free to choose my own course, and I would be willing to study for five or six years if necessary: Do you think I can do it?—F, C, S.

A, I can see no reason why you should not carry out your plan. Apparently you have made excellent progress in the short time during which you have studied, and, after all, it is not length of time that counts, but results. I have frequently discouraged late beginners from aspiring to become concert artists because actually there is no chance today for a pianist to do successful concert work unless he is outstanding. But fine piano teachers and good church organists are always in demand, and if you are willing to spend some years in acquiring musicianship, perfecting your piano playing, learning to play the organ, and building up taste and a knowledge of the great musical literature, you ought to be well prepared for a happy and successful career as teacher and organist, Good luck to you!

I Want To Be a Music Critic

Q. 1.1 am a boy of fourteen and I want to be a music critic or a music in plane lessons and I also have three process and the plane lessons and I also have three process abune of music by Bach. Beck the plane lessons and plane the plane lessons are processed to the result of the plane of th

A. 1. I suggest that you go on with your school work, taking all the English nor Rachmaninoff is a good representayou can and interesting yourself espe- tive of the romantic period, and I suggest cially in learning to speak and write Chopin and Schumann instead. And, clear, correct, and beautiful English. I finally, neither Alter nor Berlin represuggest also that you continue to study sents modern music in the sense in which piano and that you participate in all the the term is understood by musicians. plano and that you har utilpate in an anomal of there exist many little pieces by Straented a pupil. I congratulate you, and I such as: your community, And, finally, I suggest winsky, Hindemith, Aaron Copland, also venture to remind you that one such your community, and, initially, a suggest that you continue to collect recordings of Evangeline Lehmann, and others that pupil ought to make up somewhat for the

After you graduate from high sensor characterize mass to the missing the studying you will want to go to some college which being written today. A list of such pieces and practicing, but who is, on the other which might also be notated as: you will want to go to some congressions on the other has a fine music department. Here you will be found in the 1334 Volume of Prohand, also interested in playing outdoors has a fine musc department. There you will become on the one hand a broadly ceedings of the Music Teachers National with other children. The trouble with a educated man, and, on the band, and the property of the proper highly intelligent and skurrur musicaur, resource and the statement of the state of both of which are necessary it you are because the positive property and such a child is not to be a music critic. During all these haps it is too late to make them in this normal in his attitude toward other

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New

International Dictionary

A Taleuted Piano Pupil

O. I have a latented pinn pulp—a girl ten years old, in the fifth grade in school ten years old, in the fifth grade in school ten years old, in the fifth grade in school ten years of the years of years of the years of years of the years of years of the years of the

that you begin soon to write a little criticism of each one-not for publication, but just for fun. If you will follow some such plan as this for the next ten years you ought to be ready at the end of that time to begin some work as a music critic. 2 I believe you will be able to procure such statues and pictures from the pub-

Criticism of a Program

lishers of THE ETTINE

Q. I am planning a piano recital for a talented high school pupil and I should like to have you check it over to make sure that I have selected music that is representative of the different periods from Bach to Berlin. I just want it to contain a sample of the different periods and I wish you would mark any correc-Here is the program:

I. Age of Classicism

Solfeggietto

II. Romantic period
On Wings of Song
Kammenoi Ostrow Ruhingtein Prelude in C-sharp mino

III. Modern Music

A. I don't went to discourage you, but I don't think much of your program. In the first place, the Bach who wrote the Solleggietto is not the great Johann Sebastian, but a far lesser light Karl haps my suggestions can be incorporated ure: that is, it is felt in three units of Philipp Emanuel. Could you perhaps sub- in that one. stitute one of the easy Preludes and Fugues for this? Or possibly add it to the group? If your first group began with an easy Prelude and Fugue by J. S. Bach. then the Soljeggietto by K. P. E. Bach. and finally the Beethoven movement, or perhaps a movement from a Haydn sonata, that would serve to represent the classic period.

In the second place, neither Rubinstein that you continue to content account to are not difficult to play and that never- fact that you probably have a number of the music, and must you began now to theless give the hearer a taste of the stupid ones tool I also feel like congratufollow the notation of the music souls of the recording. dissonance and rhythmic freedom that latting her parents on having a child who the time while issening to the rectaming.

After you graduate from high school characterize most of the music that is is on the one hand interested in studying

to be a must crute. During at the particular case, But maybe you will have people as he grows older—he is "queer." years you will of course attend all the purceduar case, not any set you will have people as he grows older—he is "queer." A careful practice of these concerts you possibly can, and I suggest another program to plan soon and per. A prospective musician needs to study should do much to clear up your difficult.

"FORWARD MARCH WITH MUSIC"

more important. However, in the case of this child such a choice does not seem I believe the time has come when you ought to explain to your pupil that w

she wants to become a really good plants she will have to begin now to concentrate a little more on mechanics—or "technic" as many people call it. Tell her that learning to play pieces is still the most important thing for her to do, but that every once in awhile a piece will have in it some difficult passage that not only must itself be practiced, but that must be supplemented by additional work or similar passages, and that this supple mentary work is often called "practicing technic." Such an explanation will pare the way, not only for "special exercise" that you will invent and ask her to prectice, but for a book on "general tech. nique." But don't emphasize the meches. ical to such an extent that the musical

and practice indefatigably, but he also needs to become a normal human being and of the two things I myself feel the

becoming a normal human being is the

Don't make the common mistake of giving this talented pupil too difficult music. It is much better for her to learn to play easier things perfectly than to do harder ones laboriously. And if the pieces you select for her are not too diffi. cult she will not have to spend so much time in working at mechanics.

How to Count a Quadruplet

Q. Please explain how to count the following excerpt from Sextet from "Lucia, Op. 13," arranged by Leschetiszky, for left hand alone. This parsage is in nine-eight measure, but it seems to me that there are twelve beats in this measure.



three beats each, with the accents occurring on the first, fourth, and seventh beats. In the measure you quote, each unit is divided into four parts instead of the customary three. In a triplet, three notes are played in the time usually consumed by two notes; so in this figure, called a quadruplet, four notes are played in the time usually consumed by three notes. If, in playing this part of the piece, you will feel it in three large beats to the measure instead of nine small beats, you should have no difficulty in dividing the beats into four parts. If you have difficulty in keeping the tempo steady, prac-

644 T. T. T. T. T. T. T. T.

A. You are fortunate to have so tal- Or else practice some simple patterns

tice with a metronome set at about 1-62 ,

Germany's Century-Old Offering to Peace

The Story of "Silent Night"

by Hazel G. Kinscella

A Christmas visit to the little Austrian Village where the famous song was written. The following article appeared originally in The New York Times Magazine and is republished by permission.

T IS CHRISTMAS EVE. The early twilight darkens the schoolroom in the ancient village schoolhouse and brings into bold relief the candles winkling on the fragrant Christmas tree about which the children-their books now laid aside-stand gazing with rap-OWN STRONG

First, the oldest reads the Christmas story from the Bible. Then the pitch is given by the schoolmaster and the Christmas song begins-

Silent Night! Holy Night! All is calm, all is bright, Round von Virgin Mother and Child. Holy Injant, so tender and mild. Sleep in heavenly peace Sleep in heavenly neace.

The voices of even the smallest children join in the melody. They come to the words "Sleep in heavenly peace, and their thoughts are directed, by the teacher's reverent glance and gesture upward, not only to the Christ Child whose birthday they are about to celebrate, but also to a remembrance of



MEMORIAL TO FRANZ GRUBER

It was beautifully fitting that the plans for the Franz Gruber marker should culminate just at Christmas time.

As a token of world friendship the Los Angeles teachers presented a bronze tablet to mark his grave. It bears the simple inscription, "In honor of a teacher, for his universal message of neace and good will Presented by the teachers of Los Angeles, California, U. S. A. 1934,

The presentation of the tablet was made at the meeting of L.A.E.T.C. on December 14. Representatives of other teacher organizations were invited to be present,



Music and Study

FRANZ GRUBER

Franz Gruber, an earlier schoolmaster, who, in this very house, just one hundred and eighteen years ago, wrote this most familiar of all Christmas songs.

The scene is the little village of Arnsdorf, in Austria Fifteen miles to the south, in the city of Salzburg, another traditional ceremony is about to take place. There, in the open Residenz Platz, beside the old cathedral and facing the "new building" (Neugebaude). with its steenle and its famous carillon many people both young and old, are exchanging cheery greetings and waiting for the evening concert from the bell tower. First, the bells give out old carols and a hymn or two. Then there falls upon the cold evening air, with

a delicacy and charm unexcelled, the simple melody of "Silent Night." This is always the end of the brief concert of the bells. And as the men, women and children turn homeward through the parrow streets there is much humming and some soft singing of the beloved song,

But the celebration of Christmas Eve, in the "Land of Silent Night," has not ended until the close of the midnight service in the church. The most impressive tribute to the song comes, not in the schoolhouse of Arnsdorf, not in the bell concert at Salzburg, but in Oberndorf, a village just between Here, where "Silent Night" was first sung on Christmas Eve of 1818, the rural folk of the neighborhood gather in the brilliantly lighted parish church for the joyous midnight festival, journeying, many of them, under the starlit sky, across frosty fields and over snow-swept roads. Then, at precisely the hour of midnight, Christmas is formally ushered in by the singing of the same song from the high music gallery at the rear of the church building.

It is appropriate that so simple a song should have become so inseparable a part of the Christmas festival, since the first Christmas was celebrated with a song the message of which-though sung by angels-was also so simple, so clear that even the most lowly could understand it. The universal anneal of "Silent Night" is attested by the fact that it has been translated into nearly every language and that it is sung, each year, in many of the remotest vil-

Although the song had a German origin, it came to be an international possession. Even the bitterness of the World War could not kill it, and there are many anecdotes of its use by members of the allied armies. The soldiers in the trenches often sang on Christmas Eve, following faithfully the advice of an ancient English carol-"Let nothing you dismay"-and some of the most touching stories of the Christmases of the war centre about "Silent Night." The song was sung in many overseas camps, in Y. M. C. A. huts and even in prison camps, the boys "keeping their Christmas merry still." sometimes to the accompaniment of a battered piano, a wheezy organ or even of a har-

Yet few persons know when, how, or where this immortal song was written, and many incorrect stories have been told of its (Continued on Page 717)



DECEMBER, 1944

The Alluring Music of Cuba

An Interview with

Renowned Composer, Conductor, and Pianist Composer of Malagueña, Siboney, and Other Popular Works

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

The greatest musical figure to come out of our neighbor republic of Cubo is of present in the United States. He is Ernesto Lecuono, and despite his lithe and youthful appearance, he has ofreody ocquired legendary acclaim. We Americans (North Americans, Mr. Lecuana calls us) associate his name chiefly with certain outstandingly popular selections such as Sibaney, Malogueña, Andolucia, which find their way with equal ease into concert programs and "hit" shows, But the composition of "hit" melodies is perhops the least of Mr. Lecuono's distinctions. He is regarded as one of the most important to give form and expression to the troditional music of Cubo. Through-out all the republics of Latin Americo, the name "Lecuona" stands as more than a mere means of distinguishing one composer from the others—it stands as a symbol of national expression. This porticular kind of musical-national expression is not easy for us to grosp, possibly because we have no one composer whose very name stonds as the musical symbol of the United States. We can approach it best, perhaps, by thinking bock to whot Schubert's music means to Vienno: the man's nome, the stroins of his music, and the national soul are one and the same thing. It is in this sense that Lecuono represents Cuba. The onology may be corried further.

Like Schubert, Lecuono thinks in terms of music that shall be hoth classic and popular! We are given to drawing distinctions between the two: the men who write the tunes we whistle on the street seldom find their nomes on symphonic programs. Lecuona's music is equally at home in bath places—because music, to him, is not o motter of ronk, closs, or any other distinction. It is either good or bod; expressive or inexpressive; if it is good and expressive, it is universal. Thus, to Lecuana there is nothing strange in the fact that his Rhopsodio Negro and his heroic sonas, set to the poems of José Marti, resound through some of the world's most dignified concert halls, at the same time that operatto-theorers mount his "Morio Io O," "Lola Cruz," and "El Catetal," while, still at the same time, his original melodies furnish the themes for American "hit" songs like Always in My Heart, Say Si-Si, Jungle Drums, The Breeze and I

In addition to all this, Ernesto Lecuono is one of the few composers of outhentic melodic genius. THE ETUDE has asked Mr. Lecuona to tell what it is that makes the music of Cuba so charming, and to outline his own method of composition.

O UNDERSTAND the music of Cuba, one must first understand the music of Spain. And that is easy to understand-because there is nothing to explain about it! The music of Spain is the purest expression of the Spanish people. There is the music of the individual provinces-of Castile, of Andalusia, and all the others. To the ear of the outsider, all these melodies are marked by a certain similarity-but to the ear of the Spaniard, they are as different as the speech-accents of Boston and Charleston. The similarity that binds all Spanish music is a matter of rhythm and cadence. Rhythm is the chief national expression. Spanish music is written around this wealth of native folk-rhythms. The various melodies fit the rhythmic patterns which are of first importance, because they are distinctly national, No other music sounds like Spanish music. Why? For the sole reason that no other nation has exactly the same background, history, temperament. Further than this we cannot go. One may analyze musical forms as closely as one can-but to my mind, one can get no further than the national traits which are responsible for making the national mind and the na-



ERNESTO LECUONA

tional expression what they are. Musical forms change least where these national traits are the least influenced from outside. On the other hand, musical forms are most flexible where there is a wide and easy flow of outside influences. And where certain national traits repeat themselves, we find similarities in musical form-quite regardless of geography or history. Certainly, there is little enough outside contact to be traced among the Spaniards, the Hungarians, the Russians. Yet all of them have gypsy, or tsigane, strains and for that reason there is a certain family resemblance amongst them. There has always been much sympathy between Spanish and Russian music. just because of this almost unconscious and unrecognized similarity of fundamental rhythmic patterns. Some of the most successful 'Spanish' music is the work of Moszkowski.

African Influence

"The music of Cuba is based, of course, on this native Spanish pattern—as is the music of any country of Latin (or Spanish) origin, In Cuba, however, this of Latin (or pattern is markedly influenced by African or Negroid patterns. Cuba is perhaps the only Spanish country that forms its population (and consequently its national music physiognomy) from Spanish and African strains, without Indian influences. The music of the other Central and South American nations is infinenced by this third strain, whether it be Maya, Inca. or something else, The chief reason, then, why Cuban music is unique is that it grows out of two strains only All of our music is founded on either Spanish or African rhythms. Again, the rhythmic pattern is of first consideration. That is to say, a rhumba or a bolero (native dance forms) will cling to the inherent rhythms required, regardless of the line their melody takes. I may add, in this connection, that the Spanish and African rhythmic patterns do not blend or mix Consequently, the two forms of music exist independently. My own Rhapsodia Negra, which I conducted in Carnegie Hall in New York City, is one of the first symphonic works to incorporate the Negroid or African elements of Cuban music.

"Another point of interest is that Cuban music does not fall into such sharply distinct categories of 'classic' and 'popular.' Popular music, with us, is truly

popular, in the best sense of the word-a genuine expression of the people. The music that develops naturally in Cuba knows nothing of the difference between 'high-brow' and 'low-brow,' It is simply the music of Cuba. Native and even traditional dance forms are used for popular dancing-dance rhythms are used as a back for serious art music. In neither case is there any incongruity. We are not 'debasing' our serious music by building it around dance rhythms: we are not 'slowing up' our dancing by using traditional rhythms as they are, without further benefit of 'jazz.' The reason for this is to be found in the fact that Cuban music, like that of Spain, is the complete expression of the national soul.

"To me, that is the best approach to composition. Forms change, 'schools' change, but

the fundamentals of composing are always the same-the composer looks deep into his heart and soul and expresses what he finds there. Naturally, the thing that he finds there will be influenced by the strains that have made him-by the flavor of his nationality. To my mind, the greatest figures to have come out of Latin America are Simon Bolivar and José Marti. This last one who was endowed with almost universal genius, was also a poet; and to a Cuban like myself, there is an added inspiration in fluding a musical setting for his poems that expresses the Cuban soul. Let me emphasize the fact that I am speaking now strictly of spiritual values, not of politics. The contacts one makes throughout the world, the ideas one absorbs mentally will have their influence on one's conscious thoughts; but the deep, inner cur rents of basic personality will nonetheles retain their national color. The fact that m earliest musical training was at the National

Conservatory of Havana does not make my work 'Cuban' in color; the fact that my later studie took place under Joaquin Nin in Paris does not make it less 'Cuban' in color. My work is colored as it is because I am I, and because I am Cuban! That, of course. is the same for all who compose,

Tradition Analyzed

"The United States will, perhaps, be slower in emerging with one completely national musical figure because there is no one national tradition. Do not mistake me! I am not speaking of national love, of national loyalty, or devotion to national ideals. All o those are of proven high rank in North America. No I speak of tradition-of the soil where the deepes roots lie—and that, in the United States, is so vast a soil that it has not yet found one exponent. Foster is beloved by all Americans, (Continued on Page 722

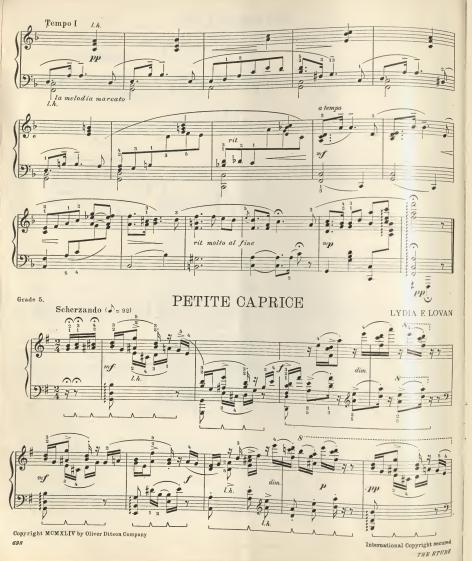
TRANQUILLITY

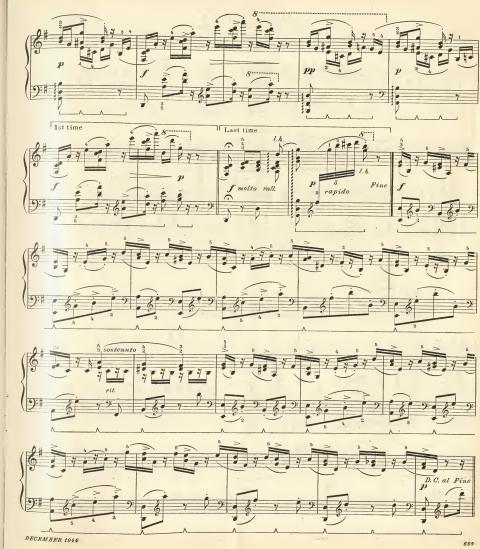
Melodies are like gold ore, which runs in lodes. Arthur L. Brown, prolific composer, who is also a business man, has produced many very engaging tunes, including his famous Love Dreams. Because of its fine balance and simple lines Tranquillity will appeal to many. Do not make it over-senti-



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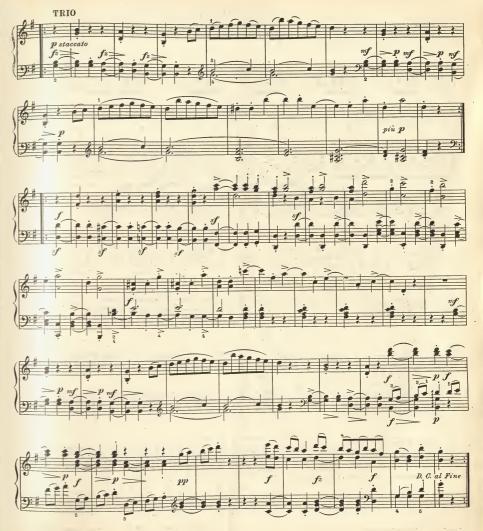
DECEMBER 1944





MENUETTO
FROM THE OXFORD SYMPHONY
In 1788 at the age of fifty-six Haydn was known all over Europe and had his heart set on a visit to London, which later was realized in 1791. This was the richest period of his useful life, and his "Oxford Symphony" was a fine manifestation of his fertile genius. It is cataloged as the ninety second symphonic work and is considered one of the finest of his one hundred and four symphonies. The Newwesto (third movement) is a gem.



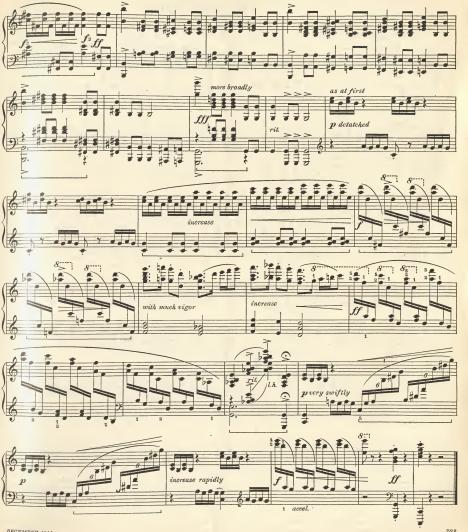


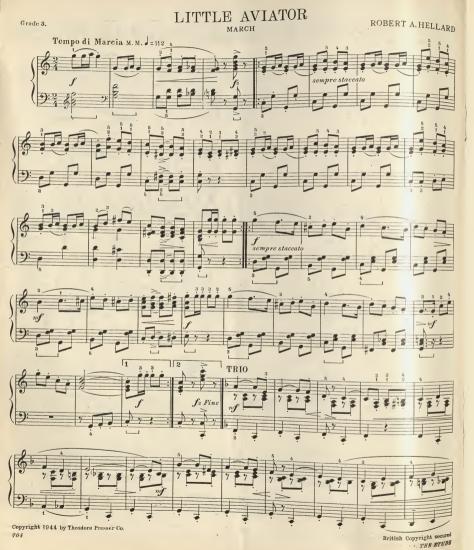


One of the most delightful pieces by the well-known American violinist and composer, Cecil Burleigh, now at the University of Wisconsin. He was edu. cated musically in Berlin and in Chicago and includes among his teachers Witek, Grünberg, Sauret, Borowski, Leopold Auer, and Rothwell. Play this with light, sure hands at the speed indicated. Grade 6.



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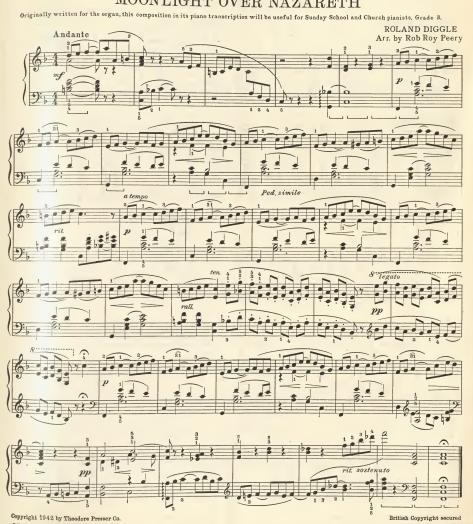
The words of this f tmous Christmas hymn were written by Bishop Phillips Brooks in Philadelphia in 1868, after a visit to the Holy Land; and the music by a Philadelphia organist, Lewis H. Redner. In this arrangement Mr. Kohlmann has introduced Christmas chime effects which, if performed with the damper pedal, may be made more effective when blurred in this manner, as the natural harmonics of the instrument are freed.



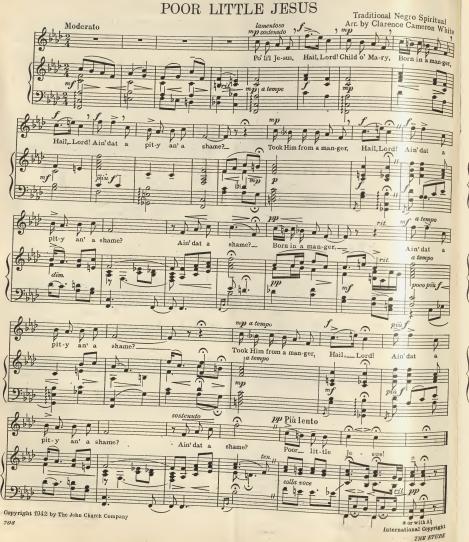
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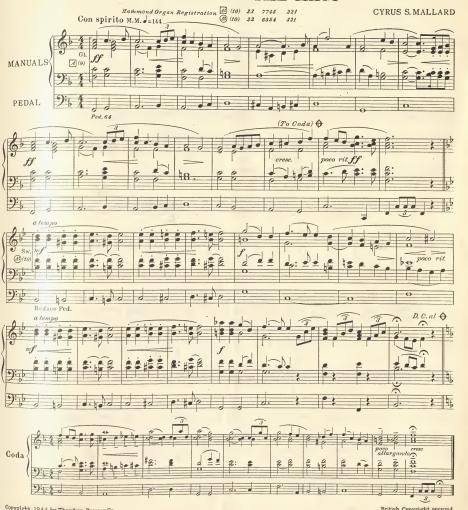
MOONLIGHT OVER NAZARETH



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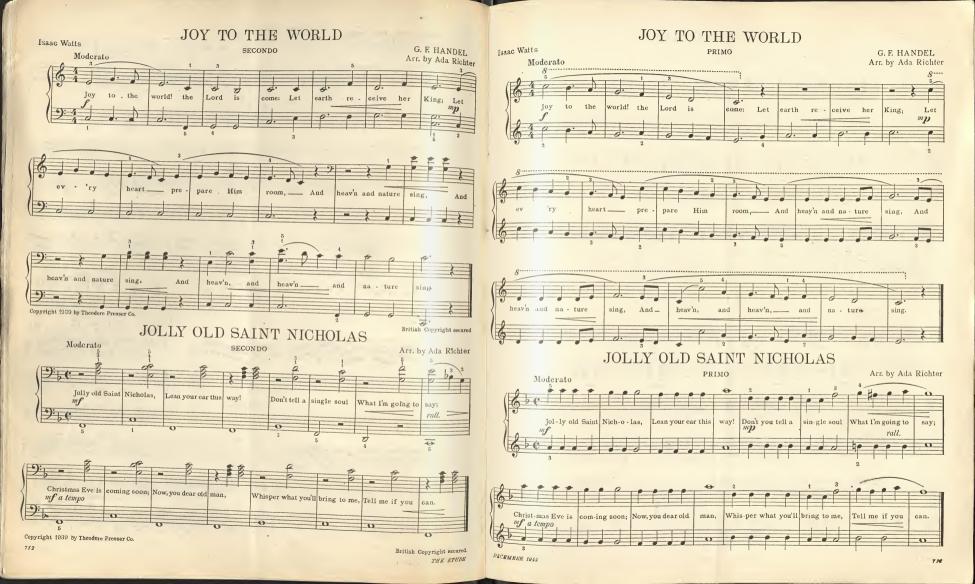


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A GOODNIGHT SONG HAZEL WOOD Grade 24. Andante M. M. d.=60 Cantabile To Coda CODA

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THE ETUDE

Germany's Century-Old Offering to Peace

(Continued from Page 695)

origin. So, for those who do not know, I will tell of its birth as the story was told to me, in Saginary Police, Gruber, and the story of which, yellowed and the story of yellow, I held in which all the story of the story of

Authentic Occasion for the Writing of the Christmas Song, "Silent Night, Holy

It was on Dec. 24 of the year 1818 when Josef Mohr, then assistant pastor of the newly established St. Nicholas's parish church in Oberndorf, handed to Franz Gruber, who was attending to the duties of organist (and was at the same time a shoolmaster in Arnsdorf) a poem, with the request that he write for it a suitable melody arranged for two solo voices, chorus, and a guitar accompaniment. On that very same evening the latter, in fulfillment of this request made to him as a music expert, handed to the pastor his simple composition, which was thereupon immediately performed on that holy night of Christmas Eve and received with all acclaim. As this Christmas song has come into the Tyrol through the wellknown Zillerthaler, and since it has also appeared in a somewhat altered form in a collection of songs in Leipzig, the composer has the honor to dare to place beside it the original

FRANZ GRUBER,
Town Parish Choir Director and
Organist.
Hallein, the 30th December, 1854.

Felix Gruber possesses, also, the porcelain inkwell into which Franz Gruber dipped his quill pen when, in 1818, he wrote "Sillent Night"; his grandfather's desk; his record book of all his writings, in which were set down, methodically, the title and date of each, and the composer's own pen copy of "Silent Night"; the oldest known copy extant, made in 1836.

The original manuscript is no longer in existence. The grandson has in his possession, however, the original "parts," as Franz Gruber arranged them for videos and instruments. He has also the gultar used by his grandfather at the first performance—a perfectly preserved instrument, with a long green ribbon shoulder strap.

Rev. Joseph Mohr, the poet whose verses France Carlo Bear on music, was born in France Carlo Bear of the Mohr Mohr, milliary people. One cost of this splendid voice be was admitted as a boy to the church School. He studied thedoxy and in 1817 became assistant pasfor in Oberndorf. Between him and the teacher and organist, Franz Grüber, there soon sprang up a fervent friend-

Gruber was the third son of poor linen weavers, Josef and Anna Gruber, who lived in a low wooden weaving house in a hamlet in Upper Austria. The profits of their establishment were small and

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the youth of the little Franz was one of privation. Of music, for which he had talent, his practical-minded father would have none. So the boy was obliged to sit wearily at his wearing stool, day by day, until evening should come, when he would set out, secretly, to the home of the villiage scholmaster, Andreas Peter-Techner, who instructed him in the art rechner, who instructed him in the art ordinary school subtrees well as in the ordinary school subtrees well as in the

That he might practice at home, Pranz stude little blocks of wood into the cracks stude little blocks of wood into the cracks in the walls of 1st dweep and on these case the walls of the work of the practiced his finger exercises, Sudden the control of the cont

the hero of the day,
As a result, the ambition of the father
became so lively that he at once paid out
as much as five florins for a spinet for
his son. Franz was now allowed to leave
the weaver's shool and study for the vothe weaver's shool and study for the vothe weaver's shool and study for the vosic study later in Burphausen until 187,
and there it was that he received the
professional training necessary to secure
his teacher's certificate. In 1807 he took
up his duties at Arnsdorf, and in 1816
added to these the post of organist at
Oberndorf, a hamilet just two miles
away, but continued to live in Arnsdorf.

"Silent Night" is often regarded as a folk-song and has indeed shared the joys and sorrows of such a composition Among the sorrows was the fact that for a long time, no one seemed to know or care who wrote it. It wandered, as Peterlechner has said, "without witness of birthplace or homeland," It became known as a "folk-song from the Zillerthal," In Germany, for a long time, it was thought that Michael Haydn was the creator of the melody. The first real research into the origin of the song began in 1854, At that time the royal court musicians in Berlin sent an inquiry to St. Peter's in Salzburg asking whether perhaps the manuscript of the "Christmas Song-'Silent Night'-by Michael Havdn" might be there.

Accidentally this inquiry came to the attention of Felix Gruber, the youngest son of the composer, who was serving as choir boy at St. Peter's, and he knew the answer. He knew his father, who had often related the circumstances, to be the composer. As his father was still living, the inquiry from Berlin was sent on to him. And so at once Franz Gruber drew up the statement quoted.

As regards the alterations in the melody of which Franz Gruber speaks, these doubtless came about because the song was so long and so often written down or sung by ear. It appeared in print for the first time in 1840. That the sons received so wide and so rapid an acceptance is due probably to two things-to its simplicity and folk-song character and, astonishing as it may sound, to the fact that the organ in the little church at Oberndorf was broken. The organ builder from the Zillerthal, who happened to be repairing it on that Christ mas Eve, was struck by the beauty of the air, and carried the melody home with him

(Continued on Page 727)

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Flexibility in Vocal Work

(Continued from Page 689)

with expert and reliable musicians, that he really possesses the voice necessary for a career. Next he must discipline that voice through a thorough study of sound habits of breath control and breath sunport. Those two steps, I believe, are the fully aware of its emotional and draonly ones in the entire scope of vocal matic implications. The ultimate perstudy that may be stated as necessary formance of the song is built on three and invariable, Everything else-methods separate levels-emotional interpretation of technical development, exercises, problems of production, and the like-are vocal security which, in its turn, rests individual and vary with each throat, upon a sound groundwork of natural, Only voice quality and breathing habits are fixed. The student can do nothing to support promote the quality of his voice, which is. of course, inborn. His work in this regard long a period of time. It is tempting to must center itself on doing nothing to work straight through an hour or two. force, push, or injure this inborn quality! As to breathing, the basis lies in strong extremely helpful, especially during the abdominal support, accompanied by diaphragmatic control. Well-produced tone under one's teacher's supervision. Semust rest upon a strong column of breath that is sent upward from the diaphragm. Chest breathing is harmful.

itself and has learned to support it by however, the student can apply his own correct breath, it is my belief that he control by acquiring flexibility of aphelps himself most by becoming as flexi- proach." ble as possible in his vocal habits. By 'flexible' I mean a great deal more than the practicing of coloratura exercises! I mean flexibility, not only of voice, but of approach, Every new song, every new role every new aria has its own problems, and a flexible approach enables the singer to master these never-ending new problems in their own individual way. For example when I was learning the role of Violetta, he was associated with Mr. Stokowski in in 'La Traviata,' my teacher asked me preparing some of the stage works for how I was going to prepare my voice for the Philadelphia Orchestra and the the various arias. At that time, I thought Philadelphia Grand Opera Company, that any good warming up exercises would help me. But I found out that I was wrong! Violetta requires not one voice but three-a lyric soprano, a col-

oratura soprano, and, in the final act

especially, a dramatic soprano.

"A flexible approach implies, first, the ability to analyze a song or a role to its basic elements, and, in second place application to the exact preparation that it requires. It would provide little discipline to the dramatic-soprano demands of Violetta to keep on practicing the florituri that are necessary to the coloratura parts of the role! The lyric portions of the part demand practice of pure tone. The coloratura portions need exercises in agility (scales sung first slowly and then more and more rapidly; leaps of intervals; arpeggios; exercises in staccato, and so forth. The dramatic portions require preparation in such exercises as will support the voice with greater resistance for heavier singinga slow scale on whole notes; held tones; slow argeggios, and so on). I use the role of Violetta as an example. Every song or aria must be approached in the same way. Its demands must be minutely analyzed, and each one must be prepared individually. That is what I mean by

flexibility of musical approach. "The demands of a song come to light through careful-and slow!-analysis. The student begins by reading the new selection through as a whole and acquainting himself with its basic signifi-

cance, musically and dramatically. He masters the rhythm, the words, the melody. He must know these in his mind before he attempts to sing them. The next sten is to place these elements into his throat as a unified whole. The mental observations he has made now come to light in tonal combinations. This is the time for him to apply his flexibility of approach, in determining exactly the preparation needed for every part of the song. But-none of this purely vocal preparation can help him to project the full significance of the song unless he is which rests upon a firm foundation of unforced tone quality and correct breath

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The World of Music

(Continued from Page 676)

COMPETITIONS

AN AWARD of one hundred dollars for a setting of the Forty-eighth Psalm. to be written in four-part harmony for congregational singing, is offered by Monmouth College. The contest, open to all composers, will run until February 28, 1945, and full particulars may be secured by addressing Thomas H. Hamilton, Monmouth College, Monmouth, Illinois

A CONTEST for the selection of an American student song intended to pro-mote the ideal of solidarity among the student body of the Western Hemisphere, is announced by the Pan American Union. The competition, which will be divided into two stages, the first national and the second international in scope, will be conducted with the cooperation of the Minister and Commissioners of Education of all the American Republics. The closing date is February 28, 1945, and full details may be secured by writing to the Pan American Union, Washington 6, D. C.

THE SIXTEENTH BIENNIAL VOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of \$1000 each i which tarry awards of 51000 each in piano, violin, and voice classifications, will be beld in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with district auditions for which the State winners are eligible following. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11, Conn.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonim given, will be published.

The Singer with a Tight, Unresonant Tone

Q. My difficulty is tightness in the throat and lack of resonance even when speaking. Can you advise me how to correct this? Would the study of the Italian language with its oven-threat vowels and head tones help?-J. B.

A. The singing tone is produced by the action of the breath upon the vocal bands. In reinforced by the resonance of the hones and cavities of the mouth and nose. If any tight-ness or stiffness occurs in the external or the internal muscles of the throat, the palatal arch, the jaw, the tongue, or the lips, both the naturally good tone quality and the resonance are interfered with. You must find out by observation and criticism, either alone or with the help of a teacher, just where these inter-ferences take place and correct them. Singing before a large mirror is the usual method adopted. Do not be slipshod, careless, or easily satisfied, but practice your tones over and over again until they become freer firmer finer, and fuller.

2. As you point out, the Italian language

uses many more open yowels and fewer modi-fied ones than German, French, or English, You must learn to sing unconstrained yourel ery language or you will never be able to call yourself a good artist.

. It may be that some nasal catarrh causes the interference with your production of which you complain. If this is so, have an examination by a competent physician who will suggest treatment leading to an ameliora-tion and an eventual cure of this condition.

Training the Boy's Voice During the Period of Adolescence

Q. I would like to know from your own ex-perience and your knowledge of the work of others, whether the actual development of the male voice has ever been attempted during the adolescent period (the change of voice or break) and the training continued through the period of change, with successful results. A young of change, with successful results. A young Italian boy fourteen years old, and intensely interested in singing, was brought to me in March, 1939. I advised him to wait until the poice became more stable, but he insisted upon beginning at once. I told him that I was willing to train him as an experiment, as long as he followed my instructions implicitly. He has had a one-hour lesson per week for two years. His voice is still light, of course, but it is smooth from the lowest to the highest tone, without any sign of break or unevenness. He sings with any sign of ureak or unevenness. He sings with good tone quality and effortless ease. The lower tones are becoming fuller and the whole voice is balanced and gaining strength. He rocalizes in a range of almost four octaves from A below-low bass C to the F above high G. Your valued opinion will be greatly appreciated.

—C. E. McV.

A. That trying period in the boy's life, usually called "change of voice," during which the male voice changes from a soprano or an alto male voice changes from a soprano or an any into a tenor or a bass, usually occupies three or four years. During this period it is dangerous to subject the boy's voice to any strain because the larnyngeal muscles and the vocal cords are lengthening and strengthening and the boy has little content of the larnyngeal of lengthening and strengthening and the boy has title control of his voice. It is rather deep at one moment but at times of stress it breaks also a shrill and laughable treble. However, this a varial and laughable treble. However, this are the strength of curs with the boys who are extraorunarity uveloped physically, whose boyish voices have been deeper than usual—boys who sang a natural alto, for example. This may be the case with your Italian boy. If this is so, you and he

with your Italian boy. If this is so, you and ne are extremely fortunate.

You ask for personal experience. Here is one example. I knew well and was associated with a man who had no appreciable period of transi-tion between his singing of the alto part in a

large choir and his singing of the tenor part. Hwas a strongly built, muscular, rather short but good-looking man, with a short, thick neck and a head set close down to his shoulders—some-what similar to the build of Caruso. Such a what similar to the build of Caruso. Such a man's votce is usually resonant and strong, perhaps because the vocal cords are just as strong as the rest of his body and the whole vocal apparatus is compact and close to the resonating apparatus. This man was one of the prin-cipal tenors in a well-known grand opera com-pany with which I was associated at the time. He sang such roles as Faust, Don José, and even the terribly taxing role of Florestan in Beethoven's "Fidello." His voice was high, brilliant, and clear and he never seemed to tire.

2. You have been training your Italian pupil for two long years. During that period you have been attempting to remedy any defects in his production, and you have been observing with the utmost care his development, both musical and mental. You know him better than anybody else does. Besides, you are a trained musician and a competent singing teacher; why not trust your own judgment! In the final analysis this is what you will have to do. if you are going to satisfy both him and your-

3. The range of voice you mention in your letter is quite an extraordinary one. I know of no classical composition which demands such a range from a single voice, not even in the music of the operas of Mozart and Richard Strauss, and both of these composers wrote for long-ranged voice. The usual, practical range s about two octaves, with a few notes over for good measure. If all the tones within this range are good and comfortably produced, if the singer's scale is smooth and he can form vowels and consonants into we should be well satisfied. words on them all, he

A Singer Who Needs a Change of Climate

Q. I am thirty-two years old, I live in New York, and I have been studying singing, not York, and I have been studying singing, not very systematically, for the last four years. At the present time my health is poor and I have decided to leave the city for a milder, direr climate in the country, taking care of my health and devoting all my time to music. Financially I will be restricted. Where shall I go? How can I find a place where there is a musical environment and where the cost of living would not be too high? A timely sug-gestion would be a great help.—L. B.

A. No singer can hope to succeed without a healthy body and great physical strength. You are wise, then, to leave the city for a milder. drier climate if you can arrange to do so. First you should consult your physician, the doctor who, through long association with you, knows your physical and mental make-up, and the allment which is afflicting you. He will be able to specify with some certainty just what climate would give you the greatest opportunity to regain strength and get back to normal. Even in some of the smaller cities nowadays, especially in those that have a college or a university, an efficient voice teacher is to be found. With your physician's help, select one of these cities and write to the head of the college for details. We most earnestly hope that by this method you will be able to regain your health and continue your musical educa-tion without too great an expenditure of



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The Baroque Style Exemplified

(Continued from Page 691)

this chorus forms the backbone of the entire ensemble. The idea that a diapason chorus necessarily lacks color is another popular misconception. It is true that a chorus of ponderous, hooting, phonon diapasons is a dreary, colorless sound, and that many a congregation has heard nothing else. But principals are by nature brighter than diapasons, and the ear that cannot find color in this chorus must, to coin a word, be color deaf.

Swell Organ

If there is one stop invariably found in swell organs and usually mediocre and boring, it is a stopped flute of some sort. The example in question is a metal rohrstöte with inverted chimneys, and is an exceedingly beautiful stop. The tone has a limpid, liquid quality, together with enough harmonic development to give it definition, clarity, and just a suggestion of a percussive attack. In no sense a quintadena, it has, when contrasted with the great bourdon, an appreciable twelfth-sounding overtone. And those who look for provocation to swoon, will find that when used with the tremolo, this stop satisfies their hearts' de-The viola is another example of superb

voicing. Being a string stop of moderate scale, it has none of the quality of the ordinary viol d'orchestre, but relative to its scale it has a high degree of har- Revue Musicale for March, 1929.) These monic development, which is evenly regulated throughout its entire compass and which blends perfectly with the rohrimitative orchestral stops, ingeniously flöte. The 4' gemshorn is a similar stop developed by twentieth-century American of slightly more delicate intonation, To the rohrflöte it adds a delicious sheen, and with the viola it creates a miniature lose much of its vivid color. The experistring chorus. The absence of a celeste is unconventional. In point of fact, the value of celestes has been much overrated, but those who crave lush string effects will find that when the tremolo is drawn with the viola and gemshorn, the result is not far removed from the customary imitation of a string vibrato. The IIIrk cymbale is a high-pitched

mixture that bears no resemblance to a dolce cornet. In relative strength it is gans, stronger, and in pitch much higher, than the timid cornet once so common in American organs. Despite frequent breaks this cymbale can be used in combina- ventionality, is an adequate support for tion with the rohrflöte for rapid run- the manual divisions. The 16' bourdon is ning passages. With the swell-box partly of mezzo-forte strength, As such it is closed, such a combination has a delicate too loud for use with the softer manual scintillating effect which is suggestive of stops, and in such cases one must be a music box and is particularly effective content to use only the light 8' gedackt. in a passage like the C major section of This enforced omission of 16' pedal tone the Bach Pastorale. Yet with the swell- would perhaps be a relief to most conbox open, the cymbale dominates the gregations who, without knowing why, light flue chorus and links it to the 8' are weary of the inevitable boom of the trompette which completes the full swell. bourdon. The 4' principal is invaluable in This trompette is a true French reed, trio work. It makes the bass line clear, thin, brilliant, and splashy. It was for without coupling down the manuals. The such a poignant stop that Franck wrote forte HIrk mixture, which contains a the middle Adagio section of the "A 51% quint, not only gives the bass line minor Chorale." This example is stable definition, but also produces a 16' reenough to permit the use of tremolo if sultant which adds appreciably to the desired. The balance is such that it may power of the pedal flue work, The fortis-

great; in color, these two divisions are nicely contrasted, the relationship between great and swell being comparable to that between a brightly-voiced Steinway grand piano and a brilliant harpsichord. The unenclosed positiv division repre-

sents the most obvious departure from traditional American design. Between the familiar choir organ with its preponderance of dull mezzo-piano unison tone, its negligible mutations and inevitable clarinet, and this spiky chorus in which but one out of five stops is of 8' pitch, there is little comparison. In point of volume this positiv can hold its own against the swell, and to the great it adds both volume and color, Since the scale of the pipework is generally larger than that of either great or swell, the tone is fuller, denser, and more flutelike; but the harmonic development of the individual stops is sufficient to make the voice leading clear and to insure a satisfactory blend. The 8' koppelfiöte has a hollow, liquid quality throughout its register; but unlike a doppel flute, which was common a generation ago, it is neither bulbous nor murky. Mathematically there are in this division twenty-six possible combinations of two or more stops, Most of these are musically significant, and provide a rich tonal palette for any

organist who takes registration seriously. An intelligent layman, on first hearing this positiv, remarked on its dramatic quality. Here have been recaptured a series of timbres which have been infrequently heard in Europe since the eighteenth century and which in America have until recently been almost nonexistent. These were the "old sonorities which delighted a Titelouse" during the greatest period of French organ composition, (See Norbert-Dufource in La mutations provide a tonal palette with such bold colors that beside them the

Were this division enclosed, it would ence of the past forty years in American organ building points unmistakably to the fact that many a good organ has been ruined by too much enclosure, whether in an airtight swell-box, a buried organ chamber, or both. Not until our organs are placed in an open position where the pipes can speak freely will we recover the tonal opulence that has for centuries characterized European or-

voicers, seem pale and insipid.

Pedal Organ

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appears many times in the Contury catalogue. Each time you see this name you may be that the piece is melodic, is well writtee, and puts across its pedagogic purpose in a way that children lite. The list contains a few of the children in the the children i (With Words to Sing if you Like)

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ORGAN AND CHUIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only inittals, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organt.

Q. We are contemplating natural installed instative orchestral quality. The Holi Flute in our residence a small pipe organ, specific and Clarabella of the Choir organ are too sections of the Choir organ are too sections of the Choir organ are too sections with the contemplation of the Choir organization organization of the Choir organization organization of the Choir organization of the Choir organization Gedeckt or the Bourdon, ooth is on the the stops are of different quality. In the Swell organ? We have not found a Bourdon Swell organ the Contra Viole would be more which did more than growd in the lower practical if it was effective throughout, inoctave of the bass. Is there another stopped pipe that could be unified to give the Ge-deckt, and still speak distinctly in the lower octave? On the Great organ which would give the most service and cost the least, a Gamba of 73 pipes, a second Open Diapason, or a Viole d'orchestre of 73 pipes? Could the Unda Maris be arranged to undulate with the Clarabella or should it be replaced by a Voix Celesie on the Swell or placed on the Swell organ to work with the Gedeckt? Is there any need for 16', 8', and 4' couplers on the manuals as each stop is unified at all pitches? Can you send the names of firms selling used pipe or theater organs? What would be the approximate cost of the organ indicated by the specifications, and the approximate cost of each rank? As we move rather frequently, would it be possible to build each of the organs in a small movable cabinet with removable sides? A. The policy of the THE ETUDE will not per-

mit our expression of opinion as to the advantage of a particular system of construcits own magnet. The manual stops, Lleblich Gedeckt and Bourdon, are practically the same. (See Audsley's book "Organ Stops"— Lieblich Gedeckt). We have usually under-stood that a manual Bourdon should be of large scale and little wind pressure. We have known of : Rohr Flute being installed in place of the manual Bourdon The ston hould be soft enough to be included as a soft Pedal stop. Provided an Open Diapason is included in the Great organ (it should not be fluty or hooty), a mild Gamba might be included in the specification. The Second Open Diapason would be more expensive on account of the weight, and the Viole d'Or-chestre would be very thin and penetrating. The Unda Maris should be renamed "Flute Celeste" if the undulation is to take place between it and the Clarabella. The stop can be replaced with a Voix Celeste on the Swell undulating with the Salicional. The Unda Maris will be softer if it is made to undulate with Dolce. We advise the couplers since, even if the stops are all unified, the stops of different pitch would have to be drawn to make those in use effective, at the other pitches, while one coupler would do the work of the stops necessary to be

final specification to all the builders you wish to consider, asking for prices of the complete instrument and of the respective ranks, which will vary according to the builder selected. The instrument can be con-structed so that it can be moved, but such construction would be more expensive. Cable would have to be long-enough and

As to the specification, we make the following suggestions: On the Great organ the bowing suggestions: On the Great organ the bowing suggestions should not be flutly or hooly. We shall be suggested to the claim of the Guild, a member-shell proper size to match the 6 open Discovery of the College of the Co be omitted from so small an organ. The Dean of your nearest Local Chapter of the Orchestral Flute should not be borrowed ex- Guild, or address a communication of the organ from an organization of the country of the control of the country of the c

DECEMBER, 1944

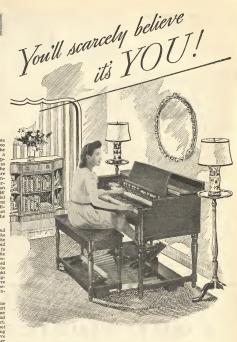
Q. We are contemplating having installed imitative orchestral quality. The Hohl Flute practical if it was effective throughout, instead of only to Tenor C. It might, if carried out, be duplexed to the Pedal organ for a 16' stop of string character. The 16' extension of the Open Diapason to the Pedal will be expensive, as the necessity is present will be expensive. of including open pipes of sixteen-foot di-mension, which is expensive. We note that the Pedal Bourdon is an extension of the Molodia. Is latter to have a stopped bass?

> have been asked to give a concert for the organ fund. I would like to give it in the church. Have a soprano soloist, soprano and alto duet, violinist and tenor, and I expect to play a couple of organ numbers. If I give the recital in October or the beginning of Novem ber what type of pieces should be included in the program? I should like the pieces to be on a certain subject, so that the concert might be closely woven together. It has been suggested that I give the concert about three weeks before Christmas and present a special Christmas program. Give me your opinion on this .- M. J.

> We suggest regular numbers for the time you mention-unless you make the concer partake of the season of the year, or use patriotic numbers. You do not state the kind of church you expect to use for the concert. In some churches (where Christmas is not celebrated in advance—the season being known as Advent) the suggestion you have had would not be a good one, while in other churches there would be no objection to it. although three weeks before Christmas is rather early for the concert to partake of that season. We suggest that you decide between regular numbers, or, if necessary, a patriotic or Christmas program. There might be criticism of using a patriotic program for the organ fund-you probably cannot purchase a new pipe organ at this time.

> F. A. G. O., A. A. G. O., and A. G. O.? Are there any other such organ Guilds or sim-ilar organizations? What are the requirements to become a member of the A. G. O .?- J. R

A. F. A. G. O. indicates a Fellow of the stops of different pitch would have to be A. F. A. G. 0. indicates a Fellow of the drawn to make those in use effective. at mineral could of companish. A. A. G. 0. indicates a fellow of the control of the stops necessary to be drawn. Our advice would be that you send the piled to the early days of the organization. The list of Founders appointed to the consistence of the companish of the piled to the early days of the organization final specification to all the builders you wish to consider, asking for prices of the "local" organization is in existence, namely, and the piled to the early days of the organization final specification and the companish of the piled to the early days of the organization final specification to all the builders you wish to consider, asking for prices of the American Organ for organization is in existence, namely, and the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the organization for the piled to the early days of the piled to the early days of the organization for the piled to t delphia), and there are, of course, the English organizations of Organists, such as The Royal College of Organists. Membership in the American Guild of Organists consists of Col-Cable would have to be long- enough and leagueship. Associateship and Fellowship, necessary connections would have to be properly connections would have to be provided to the predictation we make the forther provided to the predictation we make the forther provided to the predictation with the provided to the provide



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The Violinist's Forum

(Continued from Page 690)

touch on the bow is not quite sensitive enough. The scratches will soon disappear if you are seeking for a fine, round quality of tone. For the pianissimo tones, start with sixteen seconds to each bow. When you can do this easily, add two more seconds-and so on until you can hold a steady pianissimo tone for thirty seconds. When you can do that, you are pretty good! But be very sure you are drawing a pianissimo TONE, and not merely an indeterminate and rather neg- but he is more representative of the ligible noise.

Later, as you feel you are gaining coning as long as you play the violin.

so, you must see that the knuckle is al- of personal and national significance. ways beside the stick and never above it.

apt to wander; so don't do too much of I am fired with enthusiasm for an ideait at any one time. Five minutes, three a description, an emotion. I love that or four times a day, is quite enough time idea so well that I wish to express it in to devote to it

If you follow these suggestions care- next step is to think of a title. I see that fully for a month or two, I think you will title before me, like a vision, and sud- in pursuit of 'the light that never was by find that there are no more "heebie- denly I find within me a melody that jeebles" in your bow when you are play- expresses that title. In the case of songs, ing in public. Let me know what happens I generally write my own words, though than discipline. The driving force is the -I shall be glad to hear from you again. not always, of course. I have already love of beauty, the craving for perfection

The Alluring Music of Cuba

(Continued from Page 696)

South, MacDowell reflects no one American strain, although he, too, is untrol, play the long bows-eight to twelve doubtedly a great American composer. seconds to each bow-with varied dy- Victor Herbert is decidedly European in namics: each bow crescendo; each bow quality. Louis Moreau Gottschalk, also diminuendo; alternately crescendo and a North American composer of great disdiminuendo, beginning on a Down bow; tinction, reveals no North American ina crescendo and diminuendo on each fluences at all! George Gershwin, whom bow, and so on. This is most engrossing I knew and admired greatly, represents material to practice, and you can con- the 'popular" rather than the 'classic' tinue to do it with benefit to your play- aspects of American thought. No, to my though not one note of any song had skill. Because one can play music of mind, there is not yet one American When you are working on these long composer who stands in the same relation and the concert, and the it does not follow that one has become bows, try to avoid a very common fault-tion to his country as Chopin, let us songs were ready when the great day an artist. that of allowing your first finger to move say, stood to his. Will there ever be such came! away from the stick as you draw a Down a one? That is not for me to say! I can bow. This finger is your tone-controlling only express my belief that the soundest, that exaggeration leads to confusion, out for special attention from a multiagent and must maintain an alive con- truest music is the result, not of con- Musical forms will develop naturally. If tude of other such actions that we fact with the stick whether you are play- scious 'systems' or 'experiments' in com- they are forced or exaggented, they will acquire unconsciously, as needed, all ing forte or pianissimo. That it may do position, but of deep and sure awareness not sound like music! Which is under-through life?

This slow bow practice is rather ex- the melody always comes first! And what tional soul."

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my own way. In many cases, then, my poetess, who is so beloved that she is work being studied. spoken of simply as 'Juana de America!' "Here is where wise guidance comes in

chestral concert in the National Theatre should, to my mind, be objective: it of Hayana, at which I dedicated one should lead to the expressive playing of song to each of the Latin-American some work of art, the successful playing countries. Since there are twenty-one of which is its own reward. such sister republics, there had to be "To many this may seem like perilous twenty-one new songs, I thought of these advice; but I do not believe in the comcountries, and evolved my twenty-one plete separation of technical mastery titles. At this point in the preparations, from artistic performance. When techgram of the forthcoming concert. So I becomes a drudgery, a mechanical rouannounced my twenty-one titles-al- tine that may lead only to mechanical yet been written, But there were still the seventh grade, or ninth, or tenth,

standable enough, because music is the "My own method of composing? To me, natural expression of personal and na- street. You jump out of the way and

hausting, and after a while the mind is stimulates the melody? In the first place, The Making of a Concert Vinlinist

(Continued from Page 680)

land or sea!

"Such a child needs guidance rather mentioned my Martí songs; I have also in the presentation of some musical maswritten five songs to the poems of Juana terpiece. The technical material should Ibarbourou, the incomparable Uruguayan as far as possible, be derived from the

But when I write my own words, they for obviously the works chosen for study generally come last. It is the idea and must cover all phases of technique in the melody that are of first importance. fingering, bowing, phrasing, and so on "About four years ago, I gave an or- But the mastery of such technique

"What is violin playing anyway but "As to 'modernism,' I can only say a combination of reflex actions singled

> "A car is coming rapidly down the (Continued on Page 726)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No ausstions will be answered in THE ETUDE unless accompanied by the full name No questions will be inquirer. Only initials, or pseudonym given, will be published,

are the Julliard Summer School, for the violution of the property of the prope qua school of Music, Chandauque, N. 1. A rew private teachers hold classes at their summer A Fair Price homes, but I am not sure that they combine class demonstrations and lecture courses with their teaching. If you follow the advertisement columns of The Erune and other music magazines early next spring, you will prob-ably find an amouncement that will interest

Progress at Twenty-two

Miss D. G., Connecticut.-You have certainly covered a good deal of ground in one year of study; if you have acquired both ac-curacy and faellity, you are to be congratu-lated. To make such rapid progress is not usual when a person takes up the study of the violin at the age of twenty-two. Don't werry about your left-hand finger

you will gradually acquire the necor it. Practice some sort of finger tion of each finger is consciously directed, and there must be an alive finger pressure whether you are playing rapidly or orte or pianissimo. While you are but after a few months you will o it subconsciously—and then you our tone taking on more and more

"Made in Czechoslovakia"

"Made in Czechosłovakia"

Mrs. D. S. M., Georgia,—The line "Made in Czechosłovakia" on the label of your violin indicates at once that it is not a genuine Stradivarus; further, it indicates that the instrument is a "trade" violin worth between fifty and one hundred dollars. Possibly the violin follows the Strad pattern in general outline—which may be the reason that Stradl-varius' name was used on the label.

An Excellent Study Book

Miss P. G., California.—The book of studies that you are looking for is the "Seven Divertimenti" by Campagnoli. Each Divertimento is in a different position, and remains in that position. It is a splendld book of studies and should be much more widely used. You can obtain it from the publishers of THE EXUR.

Miss E. L. S., North Carolina.—Without knowing more of the child than you tell me, it is rather difficult for me to recommend a beginner's book for her. However, I feel sure that you would obtain good results from the first book of the "Laoureux Method," the "Primer Violin Method" by Samuel Appel-baum, or the "Very First Violin Book" by Rob Roy Peery. You can obtain all of these from the publishers of THE ETUDE. After all, it is not so much what method is used as how it is used that counts. A talented child will make rapid progress in any of the modern methods—if the teacher is conscientious and

Strings and Torrid Temperatures

Miss B. J. K., California.-To live in a climate where the temperature goes up to 117 degrees must indeed be troublesome for a violnist. I can easily understand that your description of the control of the co

Summer Schools

H. D. W., Virginia—Arazag the better; edly is bad for the strings and for the volume summer schools of music in the East. It is not a bad idea to let the strings down are the Julifiard Summer School. 130 Clare. a fifth or so about once in six mounts, account Avenue. New York City: Ask Ask School.

A. C., Florida.—One hundred and fifty dollars is a fair price to pay for a John Juzek violin. He worked in Prague, and his instruments were imported into this country, up to the outbreak of the war, by the Czecho-Slo-vakian Music Co., now the Metropolitan Music Co. He was, and I hope still is, a very careful workman who copied various makers, usually stating on the label of each violin which model he had followed in that particular in-stance. He made instruments of various grades. and they range in value from about \$100 to around \$350.

More about the Vibrato

Miss K. E. W., Virginia.—Thank you for your very nice letter—I am glad that the "Vibrato" article in the August Issue was of "Vibrato" article in the August Issue was of help to you. You ask how you should go about putting the vibrato to practical use. First of all, you should practice it on long notes, seeing to it that you maintain a steady and even throb in the tone. Then you should practice it on notes of shorter and shorter length, until you are playing eighths at a moderato tempo. Here your job is to see that the vibrato flows evenly from one note to the the vibrato flows evenly from one note to the next. While you are doing this, you should be playing some slow pieces that really appeal to you. In these you should strive to imbue each tone with the same vibrato you are using in the exercises. Gradually you will not be satisfied with a tone that does not have this vibrancy, and the production of it will become easier for you. While you have to think about vibrating on each note, you will not be satisfied with the results; but after a while it will become subconscious, and then your

A Technical Show-Piece

N. S. S., Pennsylvania.-The solo you are looking for is The Round of the Goblins, by Bazzini. It is also called The Dance of the Goblins, and Witch's Dance: It is better known Goblins, and Witch's Dance: It is better known!
I think, by its French title, La Ronde des
Lutins. It is a very difficult solo indeed, and
requires a finished technic to do it justice
To modern ears, it is also rather old fashioned for it is a technical show-piece that makes no

D. E. J., Illinois.—I can find no mention of a violin maker named Thomes in any of the reference books, and it is possible that the name was branded inside your violin by some previous owner as a means of identification.
This, I am sorry to say, is a not uncommon practice. The nearest name that I can find is that of Jakob Thoma, of Vienna. He was a watchmaker who became interested in making violins after his daughter began to study the violin. Between 1880 and 1892 he made some violins that were quite fair—for an amateur.
If you are anxious to find out how much your violin is worth, you should send it to a firm such as Wm. Lewis & Son, 207 South Wabash Avenue, Chicago. For a small fee, they will give you a complete appraisal.

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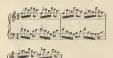
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(Continued from Page 679)

instance, which I have found most help-







ing and individual of all instruments. It

is possible to play upon the piano the

marvelous music of Bach, let us say, or

of Beethoven, but their works are not es-

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JENKINS MUSIC COMPANY, Kansas City 6, Mo. sentially pianistic. When I play Bach, for instance, I can hear the work as it would sound on an organ, with a great orchestra, or with a fine brass band. Not so with Chopin, much of Debussy, or HELP YOUR COUNTRY NOW AND ASSURE YOURSELF OF FUNDS with Rachmaninoff. Chopin made the piano his own, and with most of his com-LATER FOR A NEW MUSICAL INSTRUMENT THRU WAR BOND PURCHASES positions all attempts to arrange them effectively for other instruments leave much to be desired. I just can't stand listening to orchestrations of Chopin. * Round-the-World Christmas Album * knowing how many beautiful overtones heard upon the plano are missed. I say CHRISTMAS CAROLS AND SONGS this realizing that my favorite instrument, after all, is the orchestra. Con-From 26 Notions Compiled and arranges by FELIX GUENTHER sider, for a moment the lovely theme of English adaptations by OLGA PAUL the Nocturne in E-flat, which has been The cords and songs of 26 notions in onew onthology, with lyrics in their original language. Arronged for keyboard instrument or song, either o coppello by four mixed voices, or fewer voices with occompaniment. Also for a sole voice widely arranged for the violin and has been played by many famous violinists. It is an exquisite and effective piece, but or fewer voices with occomponitinent, and with piono, organ, harmonium, guitor or piono Price 50c it never seems to me to be nearly as effective as when one hears it upon a fine piano, because it depends upon a back-

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TAYORIS It's Different and so Thorough

Lavoris does not depend upon high-powered germicidal agents; but coagulates detaches and removes objectionable matter, without injury to delicate tissues. harmonics-the things we hear in bells. Following Tradition

"Chopin's mind was essentially pianistic. When he made the orchestral parts for his two great Concertos, the F minor and the E minor, he unquestionably made them the best he could, but they are not great orchestral works. In fact, I wonder if these two splendid compositions do not sound at their best when heard upon two pianos! There is a tendency among planists, and for that matter, musicians in general, to become hidebound. This is due to tradition. Tradition is peculiarly strong in such a lawabiding country as England, where the traditions surrounding the performance of oratorio are held inviolate. It was

orchestral forms. There are violoncellos, horns, and flutes breaking out everywhere, with every shade of tone color, but when I play the Chopin Fantasie Impromptu it is impossible to hear anvthing but the dreamlike, cloudlike, ever changing and mixing of the overtones Rimsky-Korsakoff, one of the greatest geniuses in the field of orchestration. reorchestrated the score of Moussorgsky's "Boris Godounoff" and thus brought about its revival. However, I do not believe that even Rimsky-Korsakoff could have orchestrated Chopin without marring his pianistic sonority and loveliness, "I always have had a great respect for tradition but I insist upon knowing

lel and consecutive fifths, which some

modern masters have used appropriately

"When I play the Beethoven 'Paths

tique' Sonata, I hear it in all sorts of

with beautiful effects.

whether the tradition is artistically justified. For instance, I never have been able to find out why Paderewski and many of his contemporaries often played chords so that the left hand was sounded slightly before the right. The music is not printed that way, the composer did not write it that way, and I never play it that way; not merely because it is wrong. but because to my ears it does not sound as well. I never have been able to find out when such a tradition started or who was responsible for it. If chords are marked to be played together, I play them together. In my home at Greenwich, Connecticut, I have a very large library of records and as Mrs. Templeton and I play them, I listen very acutely to these details in the performances of scores of virtuosi, and know whereof I speak. De Pachmann frequently played the left hand a shade before the right, To my sense of hearing, this mars the beauty of a masterpiece.

"There seems to be an impression upon the part of many sedate people that music should be austere and perhaps quite free from mirth of any kind. That is, when serious music is presented, all other numbers upon the program should be as sober as an undertaker' picnic. Of course there is a propriety to all things. When a limited group of people go to hear a pianoforte recital we have a definite homogeneous assembly of human beings with a relatively similar appreciation of musical art. They should get what they came to hear. They are like a congregation going to church, which would resent any desecration. However, I notice that if the clergyman's sermon sparkles with wit, indicating that he is not merely a pulpit puppet, the pew holders are the first to show their appreciation.

ground of an ethereally lacy curtain of "Please do not think that in any way I am apologizing for the humorous interludes I have given before mass audiences. I revel in them and there is nothing more I would rather do than make people laugh. Lord knows, a good part of the world has been drowning in blood and tears and we must have more and more laughter to help us keep mentally afloat, I am told that in the very first English comedy* there was a line, 'Mirth prolongeth life and causeth health.' This is a splendid doctrine for all of us to take to heart at a time when our greatest physicians are demonstrating that sorrow, anger, fear, and depression lead to many bodily ailments.

"Unfortunately there is a great deal that is hyper-critical about the music appreciation of many people. They pretradition which put the ban upon paral- * Ralph Roister Doister (c. 1553)

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tend to like only the most serious classics an exquisite tonal aesthetic sense and a or the most meaningless modern music. torrential emotional nature which made They are like the old Victorian dowager him the outstanding composer for piano tracts diligently, but when nobody was while his plano works are essentially looking, took a nip out of a bottle, characteristic, he was equally great in people. Much of it is horrible, but on the very great mastery. other hand, much is very ingenious, very "Finally, let me reiterate my advice to original, and when properly presented, Listen! Listen! If I had not When it is vulgar, or when it takes on life would have been less profitable. the boiler factory atmosphere, it is un- Shakespeare, in 'Hamlet,' speaks of: pardonable.

"I have very little time for the poseurs who demand the senseless modern piffle, written by composers who could not write a decent four-measure melody if their lives depended upon it. Such people are usually very presumptuous and ignorant. Mr. Rachmaninoff, a marvelous master of melody and musical development, who enriched the literature of the piano as did Chopin, Schumann, and Debussy, was peculiarly bitter about these pretentious musical counterfeiters who palm off cigar coupons for hundred-dollar bills. In Rachmaninoff we find a genius who had the best in musical training but who, all his artistic life, was splendidly sane. His grim and forbidding visage, which people talk about, masked

in the London bus who read religious of the present century. Unlike Chopin, American jazz, for instance, is an ex- other fields of musical art. He perhaps is pression of the spirit of vast numbers of still too near for us as yet to realize his

very interesting to knowing musicians, listened to the bells, much of my musical

'Sweet bells jangled, out of tune and harsh ' Sometimes they seem out of tune, but if you listen to the chords of overtones, they make a mystic music which is overpowering. Give me, rather, the bells of

Edgar Allan Poe, when he wrote: 'How they tinkle, tinkle, tinkle In the icv air of night, While the stars that oversprinkle All the heavens seem to twinkle With a crystalline delight. Keeping time time time In a sort of Runic rhyme

To the tintinnabulation that so musically swells From the bells, bells, bells, bells Bells, bells, bells-

From the fingling and the tingling of the bells,"

Mastering Awkward Combinations

movement, as shown in our next example: in nearly everything we creep before we

walk, though eventually we may fly,

Examples and Inspirations Examine Beethoven's G major Sonata,

Opus 14. No. 2: Chopin's first Nocturne: his Etudes 25, 26, 27; his Impromptus; the F minor Fantaisie; the fourth Ballade in F minor; Leschetizky's Barcarolle; Liszt's Concert Etude in F minor: Debussy's Suite "Bergamasque," Even if the pieces are too hard for you to play, you can acquire a deep appreciation by looking at the scores while you listen to recordings or to radio programs.

This article contains enough technic Then extend three against one; four to enable you to continue to advance on against one; follow with triplets against your own, if you are interested to do so. two, and so on. If you wish, continue Often in orchestra concerts, "three with four against three; five against against two" sounds exceptionally smooth four; and so forth. Then play all these because each of the individual players of the different instruments can respec-Count these more extended combina- tively concentrate on his triplet or twotions by trying the following suggested note group, independent of the other. pattern. (Use as example, Schumann's Still he hears it all as a unit, not as a Intermezzo in B minor.) Continue this jerky machine, It is well to listen to until you feel the mixed groups as a such numbers and try to make your unit-or as a picture group if you think piano playing sound equally well bal-Be Bulletins bring you fascinating arrange of the printed notes or the fingers on anced. Also find duets or duos involving busishing extra choruses of popular joint of the printed notes or the fingers on anced. Also find duets or duos involving the printed notes or the fingers on anced. Also find duets or duos involving the printed notes or the fingers on anced. Also find duets or duos involving the first printed for the finder of t PIANO TEACHERS! and hear the accents and the rhythmic rhythm and tempo, first working slowly: vibration as an entirety; that is, the ef- then practicing persistently in correct fect must be flowing like a river-never tempo and expression.

Never proceed with your studies "in You may think and work it out ana- the dark" without a goal or purpose. lytically at first, hands alone. But only Concentrate upon three against two, and by playing hands together, listening and its variations, until you feel that you feeling all the accents and rhythms, as can at any time play these easily and well as the various melodic figures in fluently.

sound combinations, will you ever suc- In these days of the radio and phonoceed in mastering even, musical execu- graph, the two-against-three and other tion in these complicated movements. compound rhythms are heard in all kinds Always be alert and observant for of popular music. These are employed practical examples in the classics as well continually, and students who do not as in modern music. You may take a want to be embarrassed by their swingphrase or even a single measure at first; playing friends who run these figures then expand to sections, and later use off with apparent ease, must learn to entire etudes or pieces. Remember that master them.



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Developing the School **Orchestra**

(Continued from Page 692)

instrumental music at a low cost per capita to both school and community. It cannot be denied that each of these reasons why this type of instruction is partaking of this repertory. not the practical or desired one. While it is easier to schedule the classes, such cational standpoint. As previously men--or shall we say "mess"-education; they are penalized from the beginning, since the foundation which is so essential to the students' future is sacrificed at

the outset The problem of literature for such a group is in itself a most complex one. The matter of range, key signatures, and other ensemble problems make the combining of the winds and strings impractical in every way. I have witnessed many such programs in action, and have yet to observe a single one that is achieving worth-while results.

The foundation of string or wind playing is basic to final ensemble results. a large group, yet fails to provide him motions.

with a sound musical foundation. the repertory consists of military marches nique as so many separate motions to be and other selections originally conceived coordinated and applied, regardless of an for band. In most of these situations, one immediate objective. She does not have person is responsible for the entire music him arch his back fifty times a day, or of course, fatal to the development of diate and satisfying end in view. Is the either a satisfactory band or orchestra. desire of the young artist for perfection

strong elementary instrumental class ing work of art, any less intense? program, segregating the strings and "There may be times, of course, when winds while providing adequate instruc- certain exercises planned by a master tion and rehearsal schedules.

demic subjects now recognized as essen- one end in view: the perfect expression tial. Second, the music instructor's sched- of beauty in some work of art. If in this each organization. Third, limitation of self-torturing fust for perfection will student enrollment makes sufficient mem- drive him on to mastering it. This is not bership impossible. In some isolated in- 'soft teaching.' It is the hardest, most stances where the symphonic band and concentrated, most exacting kind, and is orchestra have been attempted in the timeless. But neither is it the drudgery small school, they have functioned only of effort directed toward some unknown of the students involved.

The solution to such conditions would seem to lie in the development of string classes leading into small string ensembles, which later lead to the string orchestra. When the strings have gained sufficient proficiency to be combined with the winds, then will come the first orchestra rehearsal.

There is such a wealth of excellent string material for all grades, combinations, and styles, that it is indeed selfish points represents advantages for this on our part to deprive students the opplan of teaching. Yet there are valid portunity to experience the thrill of

In conclusion, may I suggest that the future progress of our school orchestras a program is less efficient from an eduof our string classes, ensembles, and tioned, the students are victims of mass string orchestras than upon the school orchestra as a whole. The deficiencies and lack of string players in our school orchestras today prove just that point.

Let us begin now to develop the elementary string program so that our school orchestras of tomorrow will not have the deficiencies of the orchestras of today

The Making of a Concert Violinist

(Continued from Page 722)

Therefore, we must establish a program arrive with precision on the payement which will prepare the student for the just in time, I hope. Nobody took you future, rather than the program which to a teacher specialized in hopping out absorbs him merely as a minute part of of the way of cars as so many separate

"Watch a kitten at play with a ball. Since a majority of the school systems He leaps, runs, slashes with his paws. of our nation are to be found in small We say he is 'playing,' but in fact he towns, villages, and districts, it behooves is practicing in deadly earnest with an us to study their situations, and if pos- immediate object in view. In a few weeks sible offer suggestions for improvement. he will be using all those motions in In many of these communities the his life work, hunting, fighting, protectmembership of the school orchestra is ing himself. The mother-cat sits and composed of the school band augmented watches, and shields him from harm; but by a few strings (usually violins), and she does not give him lessons in techprogram. The schedule is heavy and very pull his claws in and out for fifteen minlittle time is available for band and or- utes every morning. She knows better. chestra rehearsals. As a result, all stu- She knows that desire-intense, burning, dents are scheduled for the so-called all consuming-is driving him on, and "school orchestra." Such conditions are, that every act he performs has an imme-Its success lies in the development of a in the playing of some fine, soul-satisfy-

teacher may be helpful, but surely they The developing of a completely instru- are best studied when related to some parmented symphony orchestra and sym- ticular passage in a work being studied. phonic band in the small school system So why not concentrate on the passage is something for those who spend their itself? Again, I have certain exercises of time in wishful dreaming. The situation my own evolved out of my own needs; in the average small school makes such a but I certainly would not offer them to program impossible because of the fol- any student as a 'must,' regardless of the lowing circumstances and conditions: end in view. Any exercise is only a means First, the curricula cannot provide time to an end, and it is the end that counts. for both, without sacrifice to the aca- For an artist, young or old, there is only ule does not permit a daily rehearsal of some difficulty presents itself, his own at a great scholastic sacrifice on the part goal to be attained in a vague and distant future"

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Germany's Century-Old Offering to Peace

(Continued from Page 717)

ser by name—famous for their singing his inspired masterpiece. of native mountain songs, heard the organ builder's version of "Silent Night" and immediately carried it with them on their concert tours. So it circulated from the little valley to the great towns of Europe, and from there on its way fresco or the name of the house-owner about the world.

One may easily visit the scenes so the spot on which "Silent Night" was closely identified with the origin of the first sung, marked by a six-sided chapel song and with the life of its composer: Oberndorf and Arnsdorf, and Hallein, the "salt village" in which Franz Gruber was church organist for many years before his death and in which he lies buried. The countryside all about them is like a picture book, seen and never the village. forgotten. At frequent intervals there are little wayside shrines, some crude and Arnsdorf, with its venerable schoolhouse lonely with their narrow wooden shelters built over the stark figure of the Christ. and others enclosed in small stone chap-

Oberndorf is a historic cluster of Old World houses, its old and "new" sections motto which asks: neatly separated. Directly across the narrow bridge over the silvery waters of the Salzach which terminates a short side street in "new" Oberndorf, lies the village of Laufen, with its medieval cathedral, the oldest Gothic Hallenkirche (or church having both nave and aisles of equal height) in Southern Germany.

The river is, at that point, the frontier. But, although the splendid German small Austrian village that the visitor turns his attention, This is not the Oberndorf church in which "Silent in which the schoolmaster lived and to Night" was first sung, but it succeeds the the study in which the song was written. old one, known, appropriately, as the There a modern reed organ has replaced Church of St. Nicholas, and was built the composer's spinet. after that smaller structure was washed sway in the great Salzach flood of 1899.

hearkens to the sweet singing of children Although the shadow of the mountain on earth and Knecht Rupprecht (shown shuts out the sunlight early in the after-Night." In the background, standing up- flowers and by soft lights, constantly right, is Schoolmaster Gruber, as though burning. The organ loft is high at the in the act of playing his guitar; he is rear of the church (as in the churches Four sisters from the Zillerthal-Stras- apparently singing, for the first time, at Oberndorf and Arnsdorf) and here,

> A moment's drive brings one to "old" Obcrndorf, a gracefully winding street of quaint cottages, each with a religious on its outer wall, and its colorful window gardens. A few steps from the roadway is the site of the old church and of stone and stucco set upon a high mound of earth. To the right are old houses, some of which still show the marks of waters of the "great flood," as the disaster of 1899 is always called To the left is the ancient water-tower of

Less than two miles further north is and a church begun before Columbus weight can be felt. Played on such a

Silent Night, Holy Night, Who brought you into being, Song! And then answers its own query: Pastor and Teacher together.

the teacher's desk hangs a little picture defect; and second, that it reveals precathedral dominates the landscape by its of Mozart. This is the room in which viously unrealized delights in organ litsize, it is to the simple church in the Franz Gruber taught and it is exactly erature. as he left it more than a hundred years ago. Steep steps lead to the upper rooms

At Hallein one visits the church in bronze bas-relief set in a frame of black which Gruber was organist. It stands at followed by an eight-minute high school as, with hand upraised to his ear, he which the Grubers made their home, as voters.

at the top of the relief) at a moment noon, the inside of the church is kept when he recognizes his own song "Silent sweet and bright with old-fashioned each Christmas Eve, "Silent Night" is reverently sung. Directly between the church and the parish house, and in front of its doorway, lies the grave, its sides upheld by rude stones, while another larger stone stands at the head and is marked simply in gold: FRANZ GRUBER

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PLAY FIDDLE

1863 On it, in Summer, are always found growing flowers, while boughs of evergreen cover it in Winter.

The Baroque Style Exemplified

(Continued from Page 720)

made his first voyage to America. In the pedal organ, the bass part is firm and schoolhouse lived and worked Franz Gru- clear and is never sluggish. The organist ber at the time he wrote his great who has once become familiar with such melody. Set high over the doorway is a voicing can never again be satisfied with

One enters, through an open hallway tronic instruments show, removes much No Studying Necessary 5 Days FREE One enters, introgal an open lanaway bronn manners alow, remove moun with worn, uneven title floor, into the of the fascination of organ playing. But Yes dot have been a present main schoolroom. The windows face after playing this organ for four years standard manners are not standard and the window face after playing this organ for four years standard manners are not standard manners. The windows face after playing this organ for four years standard manners are not standard manners and the windows face after a window face and the window face after the playing this organ for four years and the window face after playing this organ for four years and the window face after playing this organ for four years and the window face after playing this organ for four years and the window face after playing this organ for four years and the window face after playing this organ for four years and the window face after playing the window face after the window face after playing the window face after the window face after playing the window face after the window fa

The Radio Brings New Symphonic Joys

(Continued from Page 685)

marble in a recess just to the right of the the top of a steep incline at the very student discussion. This program gives church entry. A little altar from the foot of the mountain, A narrow court— boys and girls regular opportunities to go old church faces it. The memorial shows possibly twenty feet wide—with simple on the air and talk about problems vi-Pastor Mohr at the window of heaven, garden and evergreen hedge, separates Ally affecting their future—problems his countenance that of one entranced, the church from the parish house, in which in a few years they will deal with



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ELIZABETH A. GEST

When the rehearsal was over Jean

looking very glum. "What's the mat-

Jean's Christmas Message

by Martha M. Stewart

myself."

J auditorium of her school after the enjoyed by the audience, as they containing a choir robe. And Jean rehearsal. "Congratulations, Jean," seemed to be universal favorites. Rita Roswell called to her.

"Oh, thanks. I certainly hope I can noticed Lois Boone hurrying away, do my part well," she answered.

"Of course you can," replied Rita. ter, Lois?" Jean asked her, putting "Miss Phillips would not have chosen her arm around her,

"I hope you're right, Rita. And I'm year." glad the Choral Club is taking part "But why not?" asked Jean in sur- symphonies you can "pick up" on it. this year. You know I just love those prise. "Miss Phillips said you have a and keep a list of them. If you hear orchestra Christmas carols," said Jean, as she beautiful voice; I heard her say it only one movement of a symphony started down the stairs.

thought of taking the solo part. "The robe. Mother says she cannot afford Take a small notebook and keep the chorus will sing Stlent Night," Miss to get me one, and that means I can- list in it. Write the names of the Phillips had announced, "and on the not be in the chorus. You know that," composers and find their dates in third verse we will have a solo by "Now listen, Lois, don't you worry," Jean Williams, accompanied by the comforted Jean, "you will have a robe, book. If you have a copy of "My Own chorus quietly humming." Excited all right. I'll see to it myself." exclamations had greeted this an- Jean was very thoughtful as she find a page all ready for you to write nouncement, for everybody in the walked home from school that after- your lists; otherwise, you can get a e. Play the pattern herewith in choral club enjoyed the humming noon. "What shall I do?" she said to notebook for the purpose (The book three major and three minor keys. effect, Jean knew she would have to herself. "I have already spent my mentioned may be procured through Notice the suspension occurs this time work hard on her vocal exercises in Christmas money for presents, so I the publishers of The ETUDE.) order to do her solo as well as she possibly could.

At the next rehearsal the club sang Hark, the Herald Angels Sing, O Come, All Ye Faithful, O Little Town of Bethlehem, and Silent Night. These were the ones she liked best on the

> Christmas Lullaby by Martha V. Binde

The cattle in their manger stall, That night so long passed by, Heard Mary sing a slumber song, A tender lullaby.

I'm sure they must have joined her, with

Their lowing, soft and deep; As, cradled in the fragrant hay, The Babe smiled in His sleep.

choir robe?"

"That's the idea, My savings for re- joy as she smiled back at Lois. herself, "I would rather Lois had the the spirit of Christmas. choir robe. It would be forlorn not to have her with us in the play."

On the night of the program, there Junior Club Outline No. 37 stood Lois in her snow-white robe, singing happily in the chorus. And when Jean started her solo, Lois gave her a joyous smile, Jean's silvery voice floated out to the listening au-Night, Son of God, Love's Pure Light." The members of the chorus were message of Christmas.

Lois knew the spirit of Christmas because she had experienced it herself from her friend Jean. She had (pronounced Fo-ray) was born in EAN, with her music tucked under program, and they were also the ones, received the real message of love and her arm, walked gayly from the Miss Phillips said, that were always kindness, wrapped up in a package

Hearing Things by Elizabeth Gest

Have you any idea how many symyou for the solo part in the Christmas "Oh, nothing," answered Lois, try- phonies you have heard? That is, 1845; Chabrier (pronounced Shabplay if she had not been sure you ing to hold back the tears. "It is just heard them all the way through ree-ay, to rhyme with day) was born that I can't be in the chorus this from beginning to end? If you have in 1841. His best-known work is Esa radio in your house, see how many Her blue eyes sparkled as she "It's not my voice-it's the choir the next time you have a chance. music, your musical history, or some such Junior Music Club Book" you will

MERRY CHRISTMAS

cannot use that for a choir robe. How knew the spirit of Christmas, for she in the world will I ever get Lois that had experienced the real thrill of doing something that was lovingly Suddenly she snapped her fingers. unselfish. She glowed with inward

cordings. Why didn't I think of that Then the chorus joined in singing before!" For months she had been forth the same message—the message saving up to get some of her favorite of Love, Faith, and Hope; and the recordings, "They can wait," she told listening audience, too, felt and knew

Some French Composers

César Franck, Vincent d'Indy Emmanuel Chabrier, and Gabriel Fauré dience as she sang "Silent Night, Holy are important French composers of the nineteenth century. Though Franck was born in Belgium, he lived in Paris motionless as they listened to a most of his life as an organist and sweet, clear voice, bringing them the composer, his best-known composition being the Symphony in D minor. He was born in 1822, d'Indy (pronounced Dahn-dee) was born in 1851; Fauré



No suspension. Suspension. paña (pronounced Es-pan-va), a rhapsody on Spanish themes for

a. When did these composers die? you can add the other movements Look them up in your history of b. What is meant by opus?

c. What instruments are usually used in a piano quintet?

Keyboard Harmony

d. Refer to outline No. 36 in Octo-

in an inner voice-part instead of in the top, or soprano voice-part.

Program

As most of the compositions of the above composers are too difficult for young students to play, your program may consist of listening to recordings of such compositions when possible, and playing miscellaneous pieces learned during the summer or the first part of this season. Or you may use Christmas music for your pro-

Junior Etude Afghans

Don't forget to send the Junior Etude a Christmas present. What shall it be? It shall be a square for our Junior Etude Red Cross Afghans. If knitted, make it four and one-half inches; if cut from woolen goods, cut it six inches (not five and a half, as the sizes must be exact). And, of course, more than one square would be still better!

Junior Etude Contest

THE JUNIOR ETUDE will award three which you enter on upper left corner attractive prizes each month for the of your paper, and put your address neatest and best stories or essays and on upper right corner of your paper. for answers to puzzles. Contest is Write on one side of paper only, open to all boys and girls under Do not use typewriters and do not eighteen years of age.

age; Class B, twelve to fifteen; Class hundred and fifty words and must be C. under twelve years.

on this page in a future issue of THE Pa., by the 22nd of December, Reerupe. The thirty next best contrib- sults of contest will appear in March, utors will receive honorable mention. Subject for this month's essay, "Sa-Put your name, age, and class in cred Music."

have anyone copy your work for you. Class A, fifteen to eighteen years of Essay must contain not over one received at the Junior Etude Office, Names of prize winners will appear 1712 Chestnut St., Philadelphia (1),

A Musical Experience (Prize Winner in Class A)

My most interesting musical experience was one summer day, when a five-thousand-piece orchestra of Junior Musicians, all in uniform, arrived at none other than the world's largest natural amphitheatre, the Hollywood Bowl We had practiced for this event for months. Extra thousands of chairs were required to seat the cats. There were no garden paths orchestra, which, of course, overflowed the before seen in the Bowl. The whole concert trees, but acres full of great G clefs was played without notes and it was an ex- swayed gently in the breeze. The perience I will never forget, as I played my violin with twenty-five hundred other violins. There were other thrilling things about the concert, too, such as all of us pledging allegiance to the flag; and at the chance of playing one of our numbers under the baton of Rudy quite lost you'd be. The mayor whose Vallee. We were deeply grateful to our teachers arranging this thrilling event in which we par-

Miriam Smoot (Age 16)

Letter Box



Donald Habenicht (Age 8) (See letter below)

Dear Junior Etude:

1 started to take piano lessons when 1 was seven. Now 1 am eight and 1 direct the Rhythm Band of our school. We have piayed in public several times. I love music. 1 am sending you a picture of myself in my Rhythm Band uniform.

From your friend.
Donald Habenicht (Age 8).
Virginia

DEAJ TUTION ETUNE:
Along with my easay I am writing to tell
along the my deep gratitude and appreciation for
the first my easay I am writing to tell
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DECEMBER, 1944

Kulp, Wilfred MacDougal, Laurence Higgins,

The Music Student's Dream by Gladys Enoch John fell asleep and dreamed he

lived where live the Sharps and Flats, and Quarter Notes and Wholes and Halfs ran round like dogs and nor streams, no flowers nor tall green streets in town were five long roads. and named from A to G, and if the name was Middle-C, was always at his post, to guide all music-students there in case they should be lost. John walked along these five long roads, and with each step he took Does Jurone Earlier coulants monthly and I just I red your coulants monthly and I just I red your coulants monthly and I just is the most frequent there is more seven yours and enjoy that too cover seven yours and enjoy that too love seven yours and when he said sweet musics memory, huse a like a single rook. Upon the when the work of high the work of the possible of the work of he heard sweet music's melody, just and then he wanted rest and sleep and napped in Music Town. When John awoke he told his friends about the Sharps and Flats, where all the notes in Music Town ran around like dogs and cats.

> Essay Prize Winner in Class B Barbara DeBarry (Age 13) Washington

Essay Prize Winner in Class C Emily Jane Rose (Age 9)

Honorable Mention for Essays: Joy Kackey, Mary Ellen Falusi, Barbara Gould, John Sherman, Jr., Mary Carol Smith Valerie Kazak, Billy Sibberns, Janet Lieber, Anna Bates, Rosemary Twining, Evelyn Giles, Patsy Baker, Eddie Wherry, Caroline Warner Daisy Buckman, Helen Anders, Doris White Agnew Collins, Anita Wilson, Eileen Dough-

Answer to Composer Square Puzzle in August Donizetti; Verdi; Puccini.

Honorable Mention for Composer Square Puzzle

John Sherman, Jr., Nancy Lee Bopp, Barbara Gould, Ella Kranz, Marian Drucco, Mary Mar-tin, Bernice Hilroy, Georgia Elismith, Oladys Camp, Winfred Mansell, May Kershaw, Ruth Costello, Julia Mingordon, Betty Perkins, Lena

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THE COVER FOR THIS MONTH-On the first Christmas morn the shepherds abiding in the field heard the Heavenly Hosts singing "Glory to God in the highest," and today Christmas singing and other Christmas music soars heavenward from earth in acknowledgment of the Greatest Gift to mankind

In her painting, "Calm on the Listening Ear of Night" which is reproduced on the cover of this issue, the artist has endeavored to symbolize graphically the golden heavenward reach of those who "Sing the love of God above, shown at happy Christmas-tide" and who "With th'angelic hosts proclaim, Christ is born in Bethlehem," merging their songs with the bells which have been awakened at the command "Ring out, sweet bells your Christmas chime, your chime of welcome, clear and brave; this night there came with us to dwell Our Jesus. came to dwell and save."

This cover was painted expressly for THE ETUDE by the well-known Philadelphia artist, Miss Verna Evelyn Shaffer In private life this talented artist is the wife of Mr. William Spence, who holds an important executive position with one of the large chain stores of the east. Their marriage has been blessed by a daughter who is now at that charming childhood stage that ventures forth on primary grade studies.

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